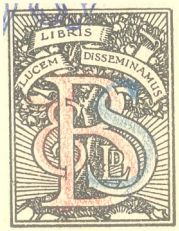
BLACKIE'S NEW INDIAN EMPIRE READERS

Third Reader



THE GREAT EMPEROR AKBAR AND THE FAKIR

BLACKIE'S NEW INDIAN EMPIRE READERS

Third Reader

BLACKIE & SON (INDIA) LIMITED
WARWICK HOUSE, BOMBAY; CALCUTTA AND MADRAS

NOTE

To meet the wishes of the many friends of Blackie's INDIAN EMPIRE READERS, the present edition of the series has been prepared. The special feature is the grading of the language, notably in respect of grammatical difficulty. The edition has also been supplied with useful exercises, practical notes on grammar, and hints to help the teacher.

An introductory book has been added, namely the PRIMER, to precede the FIRST READER. It covers some of the ground previously covered in the FIRST READER, which book has received consequent adjustments.

In the FOURTH READER notes for the use of the pupil are included. Experience has shown that not until a boy reaches Form 3 can he profit by notes that are in English. Accordingly such notes have not been included at an earlier stage in the series.

Blackie's New
Indian Empire Readers

Fully Illustrated

Consisting of a PRIMER and
Five READERS

CONTENTS

		Page
	SOUNDS AND SYMBOLS	7
1.	SUNLIGHT	9
2.	BATS	12
3.	PAPER	15
4.	THE LOST PRINCESS	20
5.	THE RING IN THE WELL	22
6.	REVERENCE	25
7.	THE CUNNING CROWS	28
8.	HABITS	31
9.	THE FARMER'S GOAT—PART I	34
10.	THE FARMER'S GOAT—PART II	36
11.	THE FARMER'S GOAT—PART III	39
12.	THE FARMER'S GOAT—PART IV	41
13.	THE LION AND THE HARE	44
14.	BRICKS AND MORTAR	49
15.	ASOKA	54
16.	THE STORY OF NARCISSUS—PART I	57
17.	THE STORY OF NARCISSUS—PART II	59
18.	SIR SAYAD AHMAD KHAN, K.C.S.I., K.B.—PART I	61
19.	SIR SAYAD AHMAD KHAN, K.C.S.I., K.B.—PART II	64
20.	ROSY CHEEKS AND HER SANDAL	68
21.	WHY WE WEAR CLOTHES	71
22.	THE PRINCE AND THE LIONS—PART I	76
23.	THE PRINCE AND THE LIONS—PART II	79
24.	THE PRINCE AND THE LIONS—PART III	82
25	MANGO SHIVANATH	87

Page

26. THE STORY OF ABU HASSAN—PART I - - 90
27. THE STORY OF ABU HASSAN—PART II - - 93
28. THE STORY OF ABU HASSAN—PART III - - 97
29. THE STORY OF ABU HASSAN—PART IV - - 100
30. THE SUN'S SMILE - - - - - - - - 103

SPELLING - - - - - - - - - 106

POEMS

1. TO-DAY - - - - - - - - - 107
2. IN THE SUN - - - - - - - - 108
3. I WISH I KNEW! - - - - - - - 108
4. LOVE ONE ANOTHER - - - - - 109
5. WHAT A CHILD HAS - - - - - - 110
6. A FAREWELL - - - - - - - - 112
7. LITTLE WHITE LILY - - - - - - 112
8. SIMON LAZY - - - - - - - - 113
9. THE BLIND BEGGAR - - - - - - 114
10. FIVE LITTLE BROTHERS - - - - - 116
11. THE PET LAMB - - - - - - - 117
12. NIGHT - - - - - - - - - 118

GRAMMAR

1. THE SIMPLE SENTENCE - - - - - - 119
2. THE COMPLEX SENTENCE - - - - - 129
3. THE COMPOUND SENTENCE - - - - - 131

NOTES FOR THE TEACHER

1. READING - - - - - - - - - 133
2. VOCABULARY - - - - - - - - 133
3. ORAL WORK - - - - - - - - 133
4. COMPOSITION - - - - - - - - 136
5. GRAMMAR - - - - - - - - - 136

SOUNDS AND SYMBOLS

1. **ee**
   *e*qual
   de*c*ency
   ce*i*ling
   mach*i*n*e*

2. **it**
   not*i*c*e*
   pr*e*tty
   b*e*stow
   s*y*mpathy
   char*a*cter
   b*u*siness
   min*u*t*e*
   misch*ie*vous

3. **et**
   g*ue*ss
   m*ea*sure
   cl*ea*nliness

4. **at**
   *a*radise

5. **ah**
   r*a*ther
   *a*nswer
   g*ua*rd
   l*au*gh
   c*a*n't

6. **up**
   j*u*dge
   h*u*rry
   am*o*ngst
   r*e*cover
   w*o*rry
   d*oe*sn't

7. **ĕr**
   sug*ar*
   fib*re*
   ans*wer*
   hon*our*
   stubb*o*rn
   s*ur*round
   fut*ure*
   m*a*chine
   *a*ppear
   mass*a*cre
   meth*o*d

8. **ēr**
   y*ear*
   st*ir*
   c*ur*tain
   j*our*ney

9. **on**
   promis*e*
   r*e*s*o*lve
   w*a*sp
   qu*a*ntity

10. **aw**
    *a*lthough
    jack*a*l
    p*au*se
    w*ar*ning
    h*oar*se
    f*or*tune
    m*our*n
    o'er

11. **put**
    m*u*nsif
    grate*ful*
    s*u*gar
    sh*ou*ld
    wolf

12. **oo**
    l*oo*se
    t*wo*
    w*ou*nd
    tr*ue*
    sal*ute*
    bl*ew*

13. **you**
*u*sual
nu*i*sance
su*i*table
ed*u*cate
sal*u*tation
act*u*al

14. **ay**
gr*a*cious
str*aigh*t
r*eig*n
n*eigh*bour

15. **oh**
m*ou*ld

16. **I**
n*ei*ther
g*ui*de

17. **boy**
m*oi*sture

18. **near**
b*ea*rd
w*ea*ry

19. **bear**
st*air*
prep*are*

---

1. **z**
mi*s*erable

2. **sh**
*s*ugar
pen*s*ion
mi*ss*ion
ma*ch*ine

spe*c*ial
pa*t*ient
parti*t*ion

3. **zh**
mea*s*ure
plea*s*ure
u*s*ual

4. **ch**
na*t*ure
stre*tch*

5. **f**
lau*gh*
cali*ph*
o*f*ten

See pp. 53–55 of Drew, *Standard Speech* (Blackie & Son, Ltd.).

SUFFIXES

The *er* sound is heard in the following suffixes:

ance **able** **ence** **tion** **ous**
ant **al** **ent** **sion**

In the following suffixes the vowel in *it* is heard:

age **ate** **ain** **ed** **en** **ive**

NOTES.—1. The second *i* in *religious* is not sounded.
2. Pronounce *forehead* for'-id.

NEW INDIAN EMPIRE READERS

THIRD READER

1. Sunlight

or **doctor** **be-sides'** **road-side**
shad'-ow **sea'-son** **fee'-ble**

shine — shone **purify — purifies** **doesn't**

straight	**true**	**neither**
although	**year**	**notice**

1. It was a bright April day, and the sun shone from a clear sky, as two boys walked along the road with their father. They were glad to keep close to the edge of the road under the trees, for the branches shaded them from the rays of the sun.

2. " Why doesn't the sun shine on the place where we are walking?" asked Abdul.

3. "Because his light can only come to us in straight lines," said his father. "The trees stop the rays of light from coming to this part of the road, and so make a shadow. The light cannot bend itself."

4. "I am glad it cannot," said Sadruddin. "It is cool in the shade of the trees, but in the sun it is very, very hot to-day, although the hot season has only just begun."

5. "Then the sun must be giving out something besides light," said the father.

"It is giving out heat," said both the boys.

6. "That is so. Light and warmth come from the sun. Without its warmth neither we nor animals nor plants could live. You may know that plants like the sun, for they turn their leaves and flowers towards it."

7. "Yes," said Abdul, "I have noticed that the plants in our veranda turn all their leaves towards the light outside. They seem to grow most on the side nearest the light."

8. "I am glad that you notice such things, Abdul. Now just take that brick from off the grass by the road-side." The boy did so. Where the brick had been the grass was thin and pale.

9. "There, boys," said their father. "You see that where the grass has been hidden from the light its blades are weak and almost without

colour. In the sunlight they may now grow green and strong again.

10. " People, too, grow pale and feeble if they work long where sunlight cannot reach them. There is an old saying that ' where the sunlight cannot enter, the doctor must '. The sunlight purifies the air. So houses should be so built that we can let in the sunlight into every room."

11. " But must we not close the doors and windows when the hot winds blow?" asked Sadruddin.

12. " Yes, we must," said his father, " but the hot winds only blow for a few weeks in the year. We ought to build our houses so that they can be shut up to keep out the hot winds and the dust, and opened to let in the sunlight when the hot winds are over."

EXERCISE.—What had Abdul noticed about the growth of the plants in his veranda? What did he notice about the grass that had been under the stone? What does sunlight do to the air? How ought houses to be built in India?

Rewrite, beginning " People who work long . . .", the first sentence of par. 10.

2. Bats

ture creature *less* harmless *ance* distance

daz'-zle in'-sect rea'-son sev'-er-al
vam'-pire vic'-tim ra'-ther at-tack'

meas'-ure u'-su-al mis'-chiev-ous

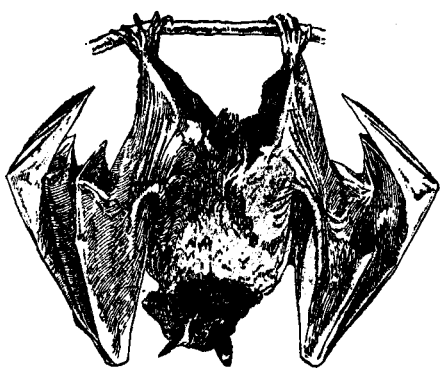
1. On a fine evening, as it is growing dark, a little creature may often be seen flying through the air. It flies so fast that it is gone almost as soon as it is seen. This little creature is a bat. A bat hides all day in some dark place, but comes out at dusk to hunt for the insects on which it feeds.

2. " As blind as a bat " is a common saying. But bats are not blind. Their eyes are so made that they are dazzled by the sunlight. At night, when we need lamps and candles, they can see so well that they can catch tiny insects that we cannot see at all.

3. This is the reason why bats make their homes in dark places, such as caves, hollow trees, or the corners of ruined houses. In cold countries, during the winter, they may be found in such places hanging by their feet. When the warmer weather comes, they wake up from their long sleep.

4. Though a bat looks like a bird when it is flying, it is not really like one. It is rather a flying mouse. If you look at a bat closely, you will see that it has the same shape and colour as a small mouse, but the fore paws have grown into wings many times as large as the body.

5. Some people are so foolish as to be afraid



A Flying Fox

of bats. Perhaps it is because these little creatures live in dark places that they do not like them.

6. Most bats are very harmless animals, and, like mice, are afraid of us. But in some hot countries there is a kind of bat, called the vampire, which attacks men and cattle. It lives on blood, which it sucks from its sleeping victim. It fixes usually on the big toe of the man whom

it attacks, and fans his feet with its wings. So he feels no pain from the bite. But in the morning, when he wakes, he feels tired and weak from the loss of blood.

7. The flying fox found in India and Australia belongs to the same family as the vampire. This creature looks like a fox. The wings of some measure as much as several feet across.

8. The flying fox is very fond of fruit, and it is just as mischievous a thief as a monkey. Sometimes a fruit tree may be seen covered with flying foxes. At a distance they look like bunches of fruit, but when one comes closer, one sees them hanging together by their feet, as the small bats do in dark places.

EXERCISE.—What is a bat like? When does it feed? What does it feed on? What is a vampire? What is a flying fox?

Fill in the blanks: Bats' eyes are so made —— they are —— by sunlight. In cold countries, —— winter, bats may be seen —— their feet in dark places.

A Vampire

3. Paper

bre fi'-bre *tion* par-ti'-tion weave—woven

newspapers framework seed-pods his'-to-ry

waterpipes earthquake daytime lan'-tern

guess pretty whole ma-chine'

1. I think you would never guess what a piece of paper, so thin and yet so strong, is made of. Paper is made from rags, or from such things as straw, wood, old rope, and coarse grass.

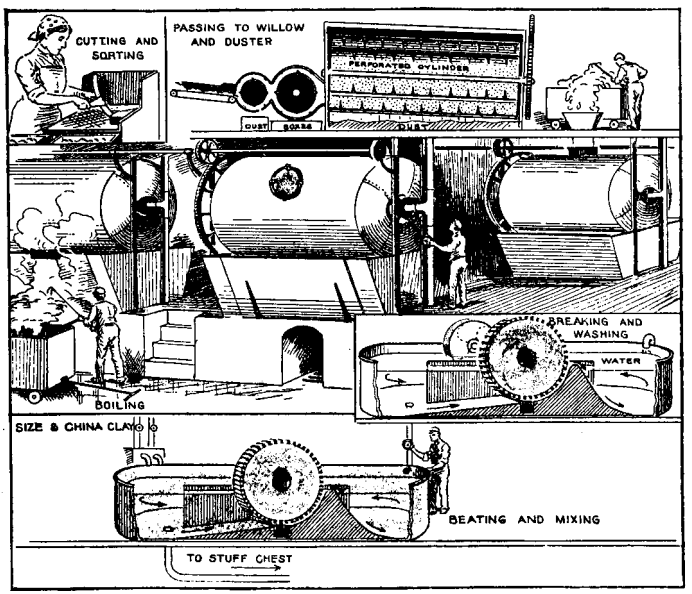
2. What a strange history the rags have! First of all, the cotton was in the seed-pods in the fields, and the fibres of which linen is made grew in the stalks of the pretty flax plant. Then the cotton was picked from the pods, and sent to the cotton mills to be made into cloth. The flax was cleaned and woven into linen. Then, when they had been worn for a long time, the cotton and linen clothes were cast aside as " rags ".

3. Yet the rags are brought once more into our homes in the form of paper. Of course, very much has to be done to them to change them into paper.

4. The rags are well sorted at the paper mills. The white pieces are picked out from the rest, and the linen rags are put in one heap and the

cotton rags in another. Then they are passed through a machine which dashes them about and beats much of the dust out of them.

5. A good boiling makes them cleaner still.



Pulp-making Machinery: showing the various processes

Lime and soda are put into the water to take out the grease and the colour. Next, they are thrown into water in which a wheel with sharp teeth on it dashes round and round. The teeth tear the rags until they are like a soft white paste, called pulp. Then they are ready for making

into paper. Wood and grass can also be made into pulp for making paper.

6. Most of the paper is made by machines, which do the work much quicker than men can. When it is made by hand, a boy takes up a kind of tray which has a bottom of fine threads, and fills it with pulp. The water drains away through the wire, and a thin layer or sheet of pulp is left behind.

7. This sheet is taken out and placed between sheets of felt. Then it is pressed very hard. When the paper comes from the press it is rough, like blotting paper. To make it fit for writing on, it is dipped in size. Size is very clean thin glue. Hot steel rollers press over the paper when it is dry, and make it smooth and glossy.

8. When it is to be used for newspapers, paper is made in pieces several miles long. These pieces are rolled on a large reel.

9. Paper has been put to many uses, some of which may seem strange to you. Very nice trays, light and strong and as hard as wood, are made of paper. Even such things as boats, tanks, waterpipes, and wheels for railway cars have been made of paper. But for these the pulp was pressed into thick pieces, so strong and hard that they looked more like wood than paper.

10. In Japan the people build their houses chiefly of paper with a light framework of wood. The

Esparto Grass, which is used for paper-making

outer walls are only shutters, which are opened in the daytime to let in light and air. The rooms are divided by sliding paper partitions.

11. The Japanese build their houses of paper and wood because of earthquakes which often shake down whole towns. As the houses come down, there are great fires through lanterns or little stoves setting fire to the paper ruins. But a paper house is almost as easily built up again as it is burned down.

EXERCISE. — First write about how paper is made from rags.

There are three things you must write about: the sorting, the boiling, and the tearing of the rags by the wheel with sharp teeth. Write about each in a separate paragraph.

Then write about how paper is made by hand.

Study the use of *put in* and *put into* in pars. 4 and 5. In par. 5, instead of "for making into paper" we may say "to be made into paper".

THE YOUNG PRINCE FINDS GULGA AT THE TANK

(See page 21)

4. The Lost Princess

cot'-tage	hap'-pi-ly	foot-mark	be-yond'
jack'-al	yourself	had better	

1. Once there were two little princesses named Gulga and Sita. They were not happy at home, and they thought they would try living in the jungle. So one day they ran away from home, and soon came to a palace standing empty. Here they lived happily for a while, alone in the great halls of the palace.

2. One day, as Princess Gulga was out looking for fruit in the jungle, a prince came to the palace, and took away her sister. When she came back, and found her sister gone, Gulga ran from hall to hall, calling out "Sita! Sita!" But she could not find Sita. So the poor little princess sat down and cried. Then she ran into the jungle, and there she met a jackal.

3. "Shall I help you to find Sita?" said the jackal.

"Oh, please do!" cried Gulga, and they began to look for foot-marks at once.

4. Soon they found a pearl tied up in a scrap of silk. Then they found another and another. Sita had dropped these pearls to show her sister

the way. One by one Gulga and the jackal found the pearls, till they came to the end of the jungle.

5. "Now I must leave you," said the jackal. "You will soon come to where your sister is. But you had better first make yourself look old and ugly, or some young prince may carry you off."

6. So Gulga painted her face, and put on a dirty cotton robe over her yellow silk one. Then she thanked the jackal, and went on alone.

7. The pearls led her, after some days, to the gate of a palace. As she stood here in her dirty dress, a poor woman came up. She felt sorry for Gulga, and took her to her own cottage. It stood by the side of a marble tank full of clear water with beautiful lotus flowers floating on it. Beyond the tank was the white palace of the Raja.

8. Early next morning, when no one was about, Gulga went to bathe in the tank. Then she put on her yellow dress, and set lotus flowers in her hair. But as soon as the sun rose, she put on her dirty dress, took out the lotus flowers, and painted her pretty face black.

9. One day a young prince from the palace came down to the tank just as the sun was rising. He wished to find out who had been taking the Raja's lotus flowers. On the steps of the tank he found a lovely princess, dressed in yellow silk, with lotus flowers in her hair.

10. "Are you the thief?" he said, smiling, as Gulga started back. "Why! you look like Sita, the Star of the Palace!"

"Oh, do you know my sister Sita?" she cried.

"Yes, indeed," said the prince. "She is now my brother's wife. But you must be Gulga, whom she is always talking about."

11. The young prince led Gulga up into the palace. Sita was very happy to have found her little sister. She was still more happy a few weeks later, for Gulga became the wife of the young prince who had found her at the tank.

EXERCISE.—When used Gulga to go to the tank to bathe? What used she to do as soon as the sun rose? When did the young prince come down to the tank?

Use "to have met" in a sentence.

Write par. 10 from memory.

---

5. The Ring in the Well

sur-prise' **to his surprise** **buck'-et** **o-bey'**

business (biz'-nis)

1. A king in the East was once in great need of a servant whom he could trust. After thinking for a long time, he made a plan by which he thought he could get one.

2. He let it be known in the city that he wanted someone to do a day's work for him. Two men soon came, and said they were ready to do the work.

3. So the king told them what wages they

would have for working the whole day, and then gave each of them a basket. Each man was to take his basket to a well in the palace garden, and fill it with water.

4. That was strange work indeed, because, as soon as the men drew water from the well in a bucket, and poured it into the baskets, it all ran

through the small holes, and the baskets were empty.

5. One of the men soon became tired. "What is the use of doing this foolish work?" he said.

6. But the other man said, "The use of the work is the king's business, not ours. We shall have our wages all the same."

7. "Well, I am not going to do any more of it," said the first man. "It is making a fool of one." Throwing down his basket, he walked away.

8. The other man went on drawing water from the well and pouring it into his basket, till nearly the end of the day. Then he looked down the well, and saw that it was almost empty.

9. But what was that? There at the bottom lay a little shining thing, brighter than silver. He drew it up, and found to his great surprise that it was a lovely ring.

10. "Now I see the use of pouring water into the basket," he said. "If the ring had been brought up in the bucket before the well was dry, it would have gone with the water into the basket, and I should have found it there. The work was not so useless after all."

11. He took the ring to the palace, and the king was pleased to see him. "You have obeyed me so well in this strange work," he said, "that I think I can trust you in work of a better kind.

12. " Keep this ring as your own, and from this time you shall be my servant, and I will be your friend."

Adapted from " The Children's Friend ", 1895, by permission of Messrs. S. W. Partridge & Co.

EXERCISE.—Write sentences about (1) what the king wanted, (2) what the work was, (3) what the one man said after he had worked for a little while, (4) what the other man said, (5) what this man found towards evening, and (6) what the king said.

Study the use of *shall* and *will* (par. 12) and of *should* and *would* (par. 10).

---

6. Reverence

sion **permission** *ous* **pious gracious** *or* **emperor**
age **personage** **religious** *our* **honour**

re-quest' **ac'-tu-al** **un'-be-com'-ing**
an-noy' **a-mongst'** **fa-mil'-iar**

answer	**guard**	**fortune**	**condemn**

1. There once lived a fakir who, it came to be known, would not utter the name of God in public. Pious people were surprised and vexed because a man who claimed to be religious acted in such a way. The wicked and thoughtless annoyed him when they met him by calling upon him to utter the word " Allah ".

2. His answer always was *lahoul*, the first

word of an Arabic text used to guard against and drive away evil spirits. Such unbecoming conduct made people talk about the fakir, and he was at length ordered to appear before the Great Moghul Emperor, Akbar.

3. "What conduct is this of yours, *fakir-sahib*?" asked the Emperor when the fakir appeared before him. "It is said that you, who call yourself a religious man, refuse to utter the name of God! Surely this is the conduct of a *kafir*, and should be punished with death. What have you to say for yourself?"

4. "Am I already condemned, Great King, or is your Majesty willing to hear me?" asked the fakir.

5. "Speak!" said the Emperor sternly. "I listen."

6. "Are there amongst your Majesty's courtiers any men who have the good fortune to be regarded by their master as heroic and noble personages?"

7. "Yes, many," replied the Emperor. "But amongst my generals there are four who, I believe, are quite unmatched in heroism throughout the wide world."

8. "And amongst these four is there one whom your Majesty thinks more worthy of honour and esteem than the others and of being put in the very first rank of men?"

9. " Yes, there is one first even amongst the band of heroes I am proud to have about me."

10. " May I, Great King, speak to this hero aside, and has he your gracious permission to do as I ask him to do?"

11. " Yes, I freely give him my permission to do anything you ask him to do that is fit and proper."

12. The fakir led away the great noble to a corner of the Durbar, and asked him to go up to the Emperor on his throne, and say to him these words and these words only: " Akbar, the fakir has desired me to stand before you."

13. The great noble refused to carry out this request, and after a little while returned to his place near the Emperor.

14. " Ask the great nobleman, sire," said the fakir, " if he has done what I, with your Majesty's permission, have asked him to do?"

15. Asked questions on this point, the courtier had to admit that he had not carried out the fakir's wishes. " Why!" said he, " the man actually wanted me to come forward in open Durbar and address our lord, the Emperor, familiarly by his name."

EXERCISE.—Look at the painted picture in your book (see frontispiece), and write a few sentences about the fakir.

Why would he not utter the word " Allah " in public? Because he wanted always to utter the word with reverence. (Look up the word *reverence* in your dictionary.)

7. The Cunning Crows

travel — travelled **whether . . . or** **whatever**
sud'-den **man'-age** **in'-stantly** **as if**

warning	rascal

1. Every boy has seen crows in the streets or near his home, hopping here and there, uttering their harsh cries, and looking for food.

2. The crow is a very bold, cunning, and greedy bird. He is a dreadful thief. He will steal whatever he can, whether it is useful to him or not. He has been known to run off with money, pens, sugar, and even soap.

3. A lady who travelled in India tells the following story of what she once saw. The story shows how bold and cunning crows are.

4. One day she saw several crows sitting on a tall tree and watching a dog which was below eating a large piece of meat.

5. "That is much too large for you, Master Dog," the black rascals seemed to say. With a flick of the tail and a warning "caw", they flew down and went to get a peck at the meat. Master Dog growled, and showed his teeth, but do you think the crows were afraid? Not they. "Caw, caw," they said. "We want our dinner."

6. But the dog wanted his dinner too, and would not leave the meat for a moment. So the biggest of the crows crept up quietly, and with a sudden rush managed to tear off a small corner of the meat, which he carried up into the tree.

7. The other crows followed him, and instantly there began such a chattering. Not a bit did they eat. No; they wanted the whole piece of

meat, and they meant to have it. They were talking about what they should do next.

8. At last they seemed to have made up their minds, and the caw-cawing ceased. Down they flew to the dog again, getting as close to him as they could. Then the cunning crow dropped his little piece of meat just in front of the dog's nose, as if to say, " Here, Master Dog, is your piece of meat. I do not want it."

9. Now that dog must have been a greedy fellow. He left the big piece he was eating, and snapping at the little piece brought back by the crow, ate it up.

10. " Caw, caw! Thank you!" said the crows. For the moment the dog left the big piece two of them pounced upon it. They seized it with their beaks, and flew away with it to the top of their tree. Then the others joined them, and they began their feast. Every now and then they cried " Caw, caw!" as if to mock at the dog, which was barking with rage at the foot of the tree.

EXERCISE.—The story is told briefly below, but is left unfinished; finish it:

Once in India a dog was eating a large piece of meat under a tree. A big crow flew down from the tree, and came near the dog. With a sudden rush it tore off a small corner of the meat, and flew off with it into the tree.

Here it was met by other crows, and there was wild caw-cawing in the tree.

Presently down flew the big crow with . . .

8. Habits

bor'-row **parched with** *ment* **astonishment**
po-lite' **struck with** *ful* **delightful**
difficult **wayside** **spinning-wheel**

character	**hasten**	**pleasant**	**laugh**
listen	**weary**	**pleasure**	

1. " What a nice boy your friend Rama Chandra is!" said a father to his son, Beni Madho. Rama Chandra had come home from school with Beni Madho to borrow a book, and Beni Madho's father had been struck with his polite and pleasant manners.

2. " Oh yes! I like Rama Chandra very much," said Beni Madho. " Some of the other boys think he is very proud. Did you notice how quiet he is?"

3. " Yes, but I noticed most his quiet gentle way of speaking. That is a habit I should like you to form, Beni Madho. Your way of speaking is a little loud and rough."

" I will soon alter that if you wish," said Beni Madho.

4. " Ah, my boy!" said Beni Madho's father, " you will find it more difficult than you think. Habits are easy to make, but hard to break. I read an old story once which will show you what I mean.

5. " A young man was walking along a dry

and dusty road. The sun beat fiercely on his head. His mouth was so parched with heat and dust and his feet were so weary, that he could hardly drag one after the other.

6. " He wished so much for shade and rest. but not a tree or a shrub grew by the wayside.

7. " Suddenly he saw, a little way from the road, a great rock standing high above the plain. He hastened to it, and found at its base a cave. With a sigh of pleasure he went forward to rest in its cool shade.

8. " He was just about to enter, when, to his surprise, he saw a beautiful woman there, sitting at a spinning-wheel. As she spun, the threads, as fine as those of the finest spider's web, shone in the sunlight like streaks of gold.

9. " She smiled at the young man as he stood before her, and he thought that he had never seen anyone so lovely. ' Madam,' said he, ' I am weary and worn. May I lay myself down in this cool place until my limbs are rested?'

10. " ' Surely you may,' said the beautiful woman, ' if you will but let me wind about you some of this silken thread. It is all I ask of you. It is a wish of mine!'

11. " ' Indeed, madam,' replied the young man, ' who would not do so little a thing? Wind your thread about me as I lie. When I have rested, I will break it and go on my way.'

12. " The woman smiled again, and the young man lay down. The cool shade was delightful; and as he watched her quick fingers winding the thread round him and listened to the sweet song she sang, he was soothed to sleep.

13. " By and by he awoke, and tried to rise to go on his way. Great was his astonishment when he found that he could not move hand or foot. He looked at his body, and found that the thin thread was wound tightly about him in thousands of coils. It was no longer bright like gold; its colour was dull and hard. And, to his horror, he saw, as he looked up, that each coil was growing thicker and thicker.

14. " He cried aloud to the beautiful woman to set him free. Her only answer was a cruel mocking laugh. He turned his head and saw that the woman was no longer beautiful. She had become an old ugly witch.

15. " So it is with our habits, Beni Madho," said his father. " They grow so slowly that we do not notice how strong they are becoming until they are too strong for us to break. Take care, then, that your habits are good ones, which you will not wish to break, and which you will only wish to grow stronger, until they make up the character of a good man."

EXERCISE.—What did the young man find when he awoke? *Fill in the blanks*: Habits are easy ——. They grow so ——.

9. The Farmer's Goat—Part I

y **curly** *ful* **pitiful** *able* **mis'-erable**
shiny *less* **tasteless** *dom* **freedom**

buy—bought of no use plenty of lose loose

be-hav'-i-our	**wretched**	**mourn**
miserable	**beard**	**wolf**

1. A certain farmer, who lived at the foot of some high hills, had always been unlucky with his goats. He lost them all, and always in the same way. Some fine day they broke their ropes, and ran off into the hills, and there the wolf ate them. They would not stay at home. They did not think of their master's kindness, nor did they fear the wolf. They wanted the open air and freedom.

2. The good farmer could not understand his animals' strange behaviour. "It is of no use," he said; "the goats are dull and miserable here. I shall never keep one of them."

3. However, he did not give up all hope, and having lost six goats in the same way, he bought a seventh. This time he was careful to get it when it was quite young, so that it might become used to living with him.

4. Ah! how pretty this little goat was, with her soft eyes and tufted beard, her shiny black feet, her curly horns, and the long white hair that clothed her like a cloak. She was gentle and loving too, and allowed herself to be milked without moving and without kicking over the pail.

5. Behind the house there was a field enclosed by a wall made of loose rough stones. Here the farmer put his new goat. He tied her to a stake in the greenest spot, giving her plenty of rope and coming from time to time to see that she was safe.

6. The goat felt happy and looked contented. The farmer was delighted. "At last," thought the poor man, "I have a goat that will not feel dull and miserable." But he was mistaken; the goat grew very tired of it all.

7. One day as she looked up at the hills, she said to herself, "How delightful it must be to be up there! How pleasant to jump about without this wretched rope to scrape against one's neck! A field is big enough for an ox or an ass to graze in. Goats want more space."

8. From that moment the grass in her field seemed tasteless. She was very unhappy. She grew thin, and her milk became less and less. It was pitiful to see her straining all day long at her rope, her head turned towards the hills,

her nostrils quivering, her mouth uttering a mournful " Baa!"

9. Then the farmer saw too well that something was the matter, but he did not know what it was.

EXERCISE.—Write sentences about (1) what happened to the farmer's goats, (2) the seventh goat, and (3) what the goat thought when she became tired of the field.

If the farmer had said " I will never . . . " (par. 2) instead of " I shall . . . ", would he have bought the seventh goat?

Note the use of *too* (par. 9). *coat*, beast's hair, fur, &c.

---

10. The Farmer's Goat—Part II

ment **amazement** *ence* **difference** *ly* **unluckily**

hardly . . . when **prevent . . . from** **in spite of**

ca-ress' **wel'-come** **tempered** **hillside**

scent	**butt**	**terrible**

1. One morning, as he finished milking, the goat turned to him, and said in her own tongue, " Listen, dear farmer. I am pining away in your field. Let me go to the hills."

2. " Oh dear, she is like the other goats!" the farmer cried in amazement, letting his *lotah* fall.

Then, sitting down on the grass beside the goat, he began:

" You want to leave me, little Whitecoat?"

" Yes, master, please."

3. " Is there not grass enough for you here?"

" Oh, it is not that, master!"

" Perhaps you have not room enough. Would you like me to lengthen your rope?"

" It is not worth the trouble, master."

" Then what *do* you want? What *would* you like?"

" I want to go up into the hills, master."

4. " But, you silly thing, don't you know that the wolf is on the hillside? What will you do if he comes?"

" I will butt him with my horns, master."

5. " The wolf will laugh at your horns. He has eaten goats of mine with stronger horns than yours. There was poor old Blackcoat, the goat I had last year. She was a terrible goat, very strong and bad tempered. Well, she fought with the wolf all one long night, and in the morning the wolf ate her."

6. " Poor thing! Poor Blackcoat! That makes no difference to me, master. Let me go up into the hills."

" Oh dear me!" said the farmer. " What is it that makes my goats so foolish? Here is one more for the wolf to eat. No, no: I will save

you in spite of yourself, and in case you break your rope, I will shut you up in the stable, and there you shall always stay."

7. So the farmer carried the goat into a gloomy stable, and shut and bolted the door. Unluckily, he forgot the window, and hardly had he turned his back when the goat skipped out and fled.

8. When Whitecoat arrived on the hillside, great was the excitement there. Never had the old fir trees seen anything so pretty. All the trees bent to the ground to caress her with the ends of their branches. The flowers gave out their sweetest scents. The whole hillside seemed to welcome her.

9. How happy the little white goat was! There was no rope now, no stake, nothing to prevent her from skipping about and grazing where she pleased.

10. How sweet the grass was and how long! It grew higher than the tips of her horns.

EXERCISE.—Copy the conversation between the farmer and the goat.

Note the use of *shall* and *will* (par. 6), and study the order of the words in the sentences " Hardly had he . . ." (par. 7) and " Never had the fir trees . . ." (par. 8).

11. The Farmer's Goat—Part III

ly **greedily** **thick'-et** **re-mem'-ber** **sunbeam**
ey **valley** **hil'-lock** **brushwood** **perched**
sweet-tasting **not a bit** **all day long**

towards **stirring** **half**

1. Whitecoat rolled about with her legs in the air, stirring up the thick layers of leaves and twigs. Then with one bound she was on her feet again. Here and there she leaped through the thicket and brushwood, now on a hillock, now at the bottom of a ditch, up, down, everywhere. You would almost have thought there were ten wild goats on the hillside.

2. Little Whitecoat was not a bit afraid. She sprang at one bound across wide streams that splashed her with spray as she passed. Then, all dripping, she stretched herself on some flat rock, and dried herself in the sunbeams.

3. Once she looked down to the plain where far, far below in the valley was her master's house with the field behind. She laughed till the tears came.

4. "How small it is!" she said. "How could I ever have found room in it?"

Poor thing! Now that she was perched up so high, she fancied that she was as big as the world itself.

5. Towards noon, running this way and that, she met several deer greedily eating the leaves of sweet-tasting bushes. They were very pleased to see the white-coated stranger, and they allowed her to eat with them.

6. All at once the wind blew cold. A dark shade crept over the mountain. It was night.

" Is it night already?" said the little goat, and she stood quite still in great astonishment.

7. Below, the fields were covered with mist. Nothing could be seen of the farmer's cottage except the roof and a little smoke. Whitecoat heard the tinkling bells of flocks of sheep on their way home, and she suddenly felt miserable. A hawk, returning to his nest, brushed her with his wings. She shivered. Then came a howl across the mountain. " Hoo! hoo!"

8. She thought of the wolf. All day long the foolish thing had forgotten him. At the same moment a horn sounded far down in the valley. The farmer was calling her home.

" Hoo! hoo!" howled the wolf.

" Come home! come home!" sounded the horn.

9. Whitecoat half wished to go back. Then she remembered the stake and rope and the

stone wall round the field, and she thought she could not go back again; she must stay where she was.

EXERCISE.—What did the goat do on the hills?

What was it like there? Long grass grew there, and sweet-smelling flowers grew among it. The trees had long branches, the ends of which almost touched the ground. Dead leaves and twigs lay thick on the ground under them.

Who was running " this way and that " (par. 5)? The goat.

---

12. The Farmer's Goat—Part IV

y **velvety haste—hasty—hastily daylight**
fight—fought wolf—wolves farmyard
no hope of in no hurry sweet-scented

rustle	**hurry**	**re-cov'-er**

1. Whitecoat heard behind her a rustle in the leaves. She turned, and in the dark saw two short ears standing straight up, with two glaring eyes between. It was the wolf!

2. Silent and still, the huge creature sat there looking greedily at the little white goat and already licking his lips, knowing that he was

going to eat her. He was in no hurry, but when she turned, he grinned wickedly.

3. "Ha! ha! The farmer's little goat!" he said. He passed his great red tongue over his velvety lips.

4. Whitecoat felt that she was lost. She remembered the story of old Blackcoat, who had fought all night and was eaten in the morning.

Then she said to herself, " Perhaps I had better let myself be eaten at once." Then, on second thoughts, she stood on guard, with head lowered and horns stuck out, brave little goat that she was!

5. She had no hope of killing the wolf. Goats did not kill wolves. But it was just to see if she could fight against the wolf as long as Blackcoat had done.

6. Then the huge beast drew near, and Whitecoat began to use her horns. Brave little goat, how hard she fought! Ten times she forced the wolf to draw back to recover his breath. Whilst he did this, the hungry goat hastily ate a few blades of the sweet-scented grass. Then she returned to the fight with her mouth full.

7. So it went on, all night long. From time to time Whitecoat looked up at the stars, twinkling in the clear sky, and said to herself, " Oh, if I can only fight on till dawn!"

8. One after another the stars went out. Whitecoat struck still harder with her horns. The wolf snapped still more fiercely with his teeth. A pale glow appeared in the eastern sky. The hoarse crow of a cock came from a distant farmyard below.

9. " At last!" said the poor creature. She had been waiting only for the daylight. She stretched herself full length on the ground, her fair white coat all stained with blood.

Then the wolf sprang on the little goat and ate her up.

Adapted from Alphonse Daudet.

EXERCISE.—Write about the fight between the goat and the wolf.

Begin: Whitecoat had no hope of killing the wolf. But could she not fight against him as long as Blackcoat had done? So she stood on guard, with her head lowered and her horns stuck out.

---

13. The Lion and the Hare

sion	**discussion**	*tion*	**salvation**	*or*	**impostor**
ive	**attentive**		**petition**	*cre*	**massacre**
ment	**arrangement**	*ence*	**convenience**	*y*	**decency**

slaught'-er **apol'-ogy** **im'-pudent** **deliv'-er**

not only . . . but also **but even** **than ever**

worry	**sin-cere'**	**nui'-sance**
fury	**mon'-arch**	**ne'-cessary**

1. There was once a fierce lion who lived in a mountain cave.

2. He was as greedy as he was savage, and not only devoured many harmless animals, but

even slew large numbers of them, just because he loved to massacre.

3. As time went on, his bad habits grew worse, and he cultivated no good ones.

4. All the wild animals regarded him as a nuisance, and at length they held an assembly to consider what should be done.

5. After a long discussion it was arranged to present the following petition to the lion:

" We beg respectfully to make appeal to your Majesty to change your habits. Why do you cause so much unnecessary slaughter?

" Let us make offering to you every day of an animal, so that we, who dwell near you and serve you, may be able to perform our duties with decency and order."

6. The lion listened attentively to the petition, and said, " Very well. If such is your desire, I am quite willing to agree to this new arrangement. It will save me a good deal of trouble."

7. So the matter was arranged accordingly. Every day an animal was chosen by casting lots, and delivered up to the lion. The King of Beasts was well pleased.

8. At length there came the day when the old hare whose name was Long Ears was chosen to be the victim. He accepted his fate without complaint, and said, " I can only die once. So I need not worry myself. And as the lion

cannot do worse than kill me, why need I be in time?"

9. The hare then set off towards the royal cave, walking slowly and appearing not to worry if he did not arrive in time.

10. On that day it happened that the lion was very hungry. Being hungry he was angry, and being angry he could not help being impatient. He waited for his victim, walking restlessly up and down the cave and from time to time uttering low growls.

11. When he saw the hare drawing near, he grew angrier than ever, not only because his meal was to be so small, but also because the hare came along so slowly.

12. "What do you mean?" he roared. "How dare you keep me waiting when I am hungry? Explain yourself."

13. Said the hare, "I must offer your Majesty my most sincere apologies. I regret very much that I have caused you any inconvenience; but, really, I am not to blame.

14. "On my way hither I met another lion. He desired to devour me, but I informed him I was intended for your Majesty. He scoffed at this, and commanded me to swear an oath that I would come and inform you that he desired to devour me, and that, when I had done so, I would return to him."

The Lion and the Hare

15. The lion opened his eyes wide, growled fiercely, and said, " Lead me to this impudent impostor at once. I will show him who is monarch of this mountain."

16. Standing on the edge of the rock, Long Ears said, " Here is your rival, O King of the Mountain. Come and look at him."

17. The lion hastened to the hare's side, and, gazing down, saw his own image on the surface of the clear water.

18. Snorting with fury, he at once leapt into the pool, thinking he was attacking his rival. But he sank in the water, and was drowned, for he could not swim.

19. Then the hare returned to his friends, and informed them of what had taken place. They all praised him for his wisdom, and the hare said, " A sharp mind is the hare's salvation."

EXERCISE.—Tell the story of Long Ears.

Begin: Every day an animal of the forest went to a fierce lion to be killed and eaten by him.

One day it was the turn of an old hare named Long Ears to go to him. He walked slowly to the mountain cave where the lion lived. . . .

Make a list of the words ending in *ly* and *ing*.

14. Bricks and Mortar

afterwards **interrupt** **rafter** **greyish**
ar **mortar** **ourselves** **ceiling**

seek — sought **didn't = did not**

quarrel	**mould**	**curious**

1. Once the bricks and mortar of a house had a quarrel. "I wonder why the builders put such stuff as you into this house," said one of the bricks in a rage. "You are not hard like me. You crumble to pieces if anything knocks against you, and you have no fine shape. Knocks do not alter my beautiful form.

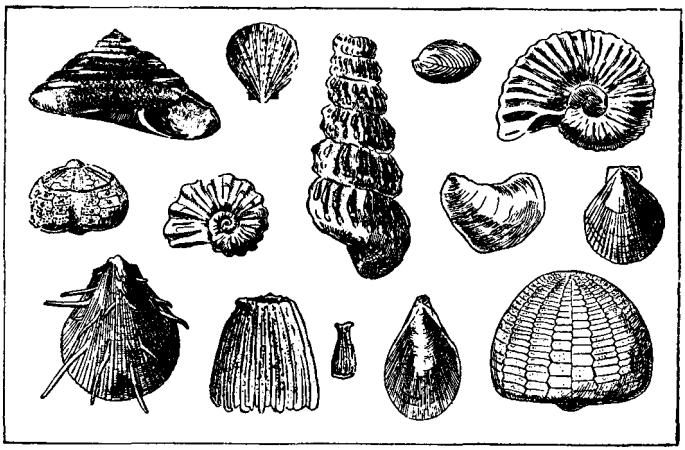
2. "Think of the care that has been given to me. When I was clay, men sought me out and dug me up. They put me into a mould, and afterwards burnt me for a long time, so that I might be hard and have a good colour." The brick tried hard to swell with pride.

3. "But after all," said the mortar, "you were only mud at first. Now ages ago I used to swim in the sea."

"*You* swim in the sea, indeed! Sink in it, you mean," growled the brick.

4. "Don't interrupt me when I am speaking,"

said the mortar. "I was saying that I formed part of some beautiful little creatures that swam about in the sea. When they died, their tiny shells—that was my part—sank to the bottom, and lay there for ages and ages. The weight of



Shells from which Chalk is Formed (magnified)

the water above us pressed us tightly together. It was all very dark, and not very nice at times."

5. By this time the brick had become curious. "How did you get up again?" he asked.

"Well, I hardly knew I was coming up, until one day I saw the light. The bottom of the sea had been slowly rising for a long time, and now for the first time I saw the sun clearly, and the blue sky."

6. " Did you want to go back again?" asked the brick.

" No, we remained above the water until we were quite dry. Then little birds dropped seeds over us. The wind blew us other seeds, and in time we became nearly covered with beautiful green grass."

7. " But you were not mortar then, were you?" said the brick.

" Oh no! we were beautiful in those days. Some of us were quite white, and some of us a greyish white.

8. " One day a man came up. He had a sharp tool in his hand, which he drove right into us. He and other men then dug us out in small pieces, and threw us into a heap. What they did next to us is still too painful to think of."

" What was it?" asked the brick.

9. " They burnt us," said the mortar, with a sob in her voice.

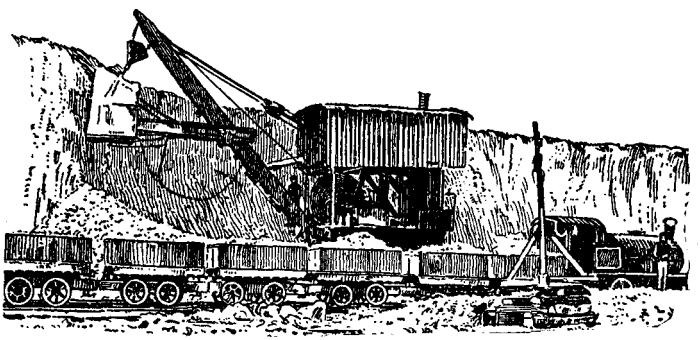
" Burnt you?" cried the brick.

10. " Yes, they burnt us for days, and when the burning was over, we were not so pretty to look at. They called us *lime*. Afterwards they poured water over us. We made a great fuss. We got hot, and hissed, and swelled, and sent up steam, but it was of no use.

11. " The men stirred us about, threw sand

on us, and turned us over and over until we didn't know ourselves. Then they called us *mortar*, and said that if we were not beautiful, we were useful. Do you know what that means, Brick?"

12. While the brick was thinking of what he should say, a rafter called out from the ceiling,



A Steam-navvy digging Chalk

"I hope you two have ended your quarrel. Each of you needs the other to be of any use in the world. Mortar could not make a house by itself, and bricks would tumble down if the mortar were not between them to hold them together. So you had better be friends."

EXERCISE.—Write about what lime and mortar are.
Study the use of *were* in par. 12.

D 719

NARCISSUS FALLS IN LOVE WITH HIS OWN IMAGE

(See page 5K)

15. Asoka

tion **inscription** *ous* **generous** *ive* **relative**
sion **missionary** *fare* **welfare warfare**
ant **important** *ing* **beginning** *ar* **pillar**

dyn'-asty relig'-ion cen'-tury goodwill
highway teach — taught mil'-itary

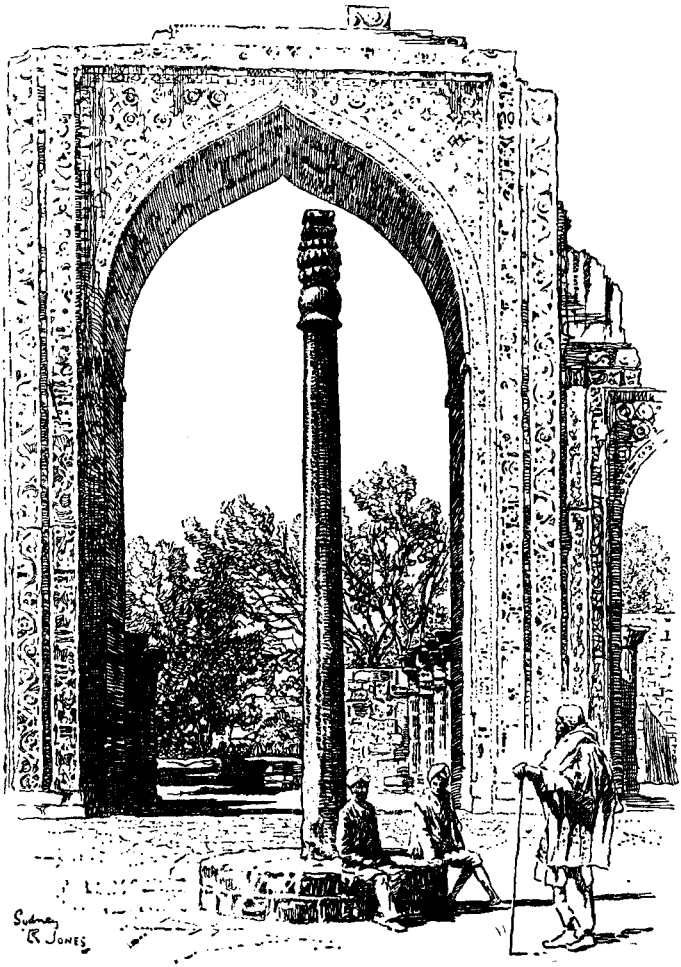
reign monk clean'-liness pa'-tient

1. Asoka, the grandson of Chandra-Gupta, lived in the third century before Christ. He was the most important emperor of the Mauryan dynasty, and one of the three greatest emperors in Indian history.

2. Asoka was indeed a mighty man. He was a great military leader. In the ruling of his empire he proved himself to be a wise emperor. He was a great teacher too, and worked to bring happiness into the lives of his people.

3. Though he did not rule over the whole of India, his kingdom extended as far south as Madras. No later ruler ruled over a greater empire than his.

4. At the beginning of his reign the great Kalinga war in the south of his empire so filled him with horror that Asoka sought to give up all warfare. More and more he turned to Buddhism,



Asoka's Pillar, Delhi

which taught the way of peace. When only about fourteen years of age he had become a monk, and now as emperor he felt that the noblest conquest of all was *Dharma* or the doing of one's duty. So he turned from conquest to seeking the welfare of his people in all that he did.

5. Asoka is chiefly known to the people of India to-day as the gracious emperor of the "Asoka pillars", which are found all over India. They are stone pillars with inscriptions carved on them. The inscriptions were also carved on rocks which lay on the highways of the empire. As the people travelled to and fro, they read or were told of the wonderful teachings of their wise emperor.

6. Asoka loved animals, and kindness to them was one of his chief teachings. He taught the value of purity in conduct and cleanliness of body.

7. To show reverence where reverence is due, to be patient with and generous to all, even to those whom we do not like, were rules which he desired that all should know.

8. Asoka was not content to make his beliefs known to his own people alone. He gathered round him many followers, and sent them to Ceylon, Syria, Egypt, and even Macedonia. Some of his own relatives were amongst these missionaries who spread his gospel of peace and goodwill.

9. From these beginnings Buddhism has become one of the chief religions of the world. It has many millions of followers to-day.

EXERCISE.—Why did Asoka seek to give up all warfare? What did he consider the noblest conquest of all? What did he wish to teach his people?

---

16. The Story of Narcissus Part I

fountain sunbeam forehead
im'-age em-brace' kneel — knelt
to lose sight of to fall in love with

1. Long, long ago, when birds and flowers and trees could talk, a beautiful fountain sprang up in the midst of a forest. Little sunbeams crept between the leaves, and as they fell upon the fountain, they made it shine like silver.

2. It danced and bubbled over the rocks, sending up little showers of spray. Farther down it was as quiet as a sleeping child, and on the banks cool green moss crept to the water's edge.

3. One day a lad who had been hunting in the forest lost sight of his friends. While look-

ing for them he saw the fountain shining in the sunlight through the trees.

4. He at once turned to it, for he was hot and thirsty. As he drew near, he heard the sound of falling water, and saw a stream of clear water, and was glad.

5. He stooped down to bathe his burning forehead and to cool his dry hot lips. But as he knelt on the mossy bank, and bent over the water, he saw his own form in it, as in a glass.

6. He thought it must be some lovely water fairy that lived within the fountain, and as he looked he forgot to drink.

7. The bright eyes, the curly hair, the round cheeks, and red lips were beautiful to him; and he fell in love with that image of himself, but did not know that it was his own image.

8. The longer he looked, the more beautiful it seemed, and he longed to embrace it. But as he dipped his arms into the water, and touched it with his lips, the lovely face vanished.

EXERCISE. — Write sentences about the fountain in the forest.

Begin: Once a beautiful fountain sprang up . . . But put the second sentence of par. 2 in your own words. You could say: Farther down the water flowed silently, and cool green moss grew on the banks right up to the water's edge.

17. The Story of Narcissus Part II

fle **ruffle** **fu'-neral** **Nar-cis'-sus**

youth	wrinkled

1. The youth was sad, fearing that he would never see that lovely face again. He looked round to find where its owner had fled, but he looked in vain.

2. He turned again to the water, which now ran smooth as before. He was delighted to see the face appear once more.

3. It smiled when he smiled, and as he spoke the lips of the face moved as though speaking too, though no sound came from them.

4. "I love you with all my heart," said the lad. "You shall have all that is mine, if you will come out of the fountain and live with me."

5. The image smiled and held out its arms, but still was dumb. The lad spoke to it again and again, and getting no answer, he at last began to cry.

6. The tears fell upon the water, and ruffled it, so that the face looked wrinkled. Thinking it was going away again, he said, "Only stay, beautiful being, and let me look at you, even if I may not touch you."

7. So he hung over the edge of the water, and forgot everything but that lovely face.

8. The sun went down, and the moon shone, and still the lad stayed by the fountain. Day after day, night after night, he stayed there, till he grew thin and pale, and at last died.

9. There by the fountain his friends found the poor dead youth. They were sad, and sighed as they went away to make ready for his funeral. But when they came back to bear away the body, it was nowhere to be found.

10. Just at the water's edge, where the lad had died, there grew one strange little flower all alone.

11. " He has been changed into a flower," they said. Then, as they wanted a name for this new flower, they said, " Let us call it after our dead friend." So they named the flower Narcissus in memory of him, and it is called Narcissus to this very day.

EXERCISE.—Tell the story of Narcissus with the book open.

Then write the second half of it, beginning: The lad spoke to the image again and again . . .

Note the use of *shall* in par. 4.

From time to time make a list like the following with the new words you learn:

Noun	*Adjective*	*Adverb*	*Verb*
truth	true	truly	—
pity	pitiful	pitifully	pity
purity	pure	purely	purify
beauty	beautiful	beautifully	beautify
obedience	obedient	obediently	obey

18. Sir Sayad Ahmad Khan, K.C.S.I., K.B.

Part I

tion	**education**	*sion*	**commission**	*able*	**suitable**
	position		**pension**		**valuable**
ful	**handful**	*ment*	**government**	*eer*	**mutineer**

bes-tow' tal'-ent suc-ceed' ef'-fort pre-sent'

Viceroy European sub-judge surround

promise	**security**	**behalf**
promotion	**special**	**group**

1. Sayad Ahmad Khan was born at Delhi on the 17th October, 1817. He was of noble birth. His people had held very high office under the Moghul Emperors, and had also received many honours from them. His father, Sayad Mohamad Takki, was a very warm friend of Akbar II, Emperor of Delhi, and his grandfather, Khwajah Farid-uddin, had been a Prime Minister.

2. When Khwajah Farid-uddin died, the Emperor Shah Alum wished to give to Sayad Mohamad Takki the same honours which the Khwajah had held. But the Sayad did not take them, as he did not wish to live at the court of the Emperor. These titles were, however, given to Sayad Ahmad when his father died.

3. Young Ahmad spent a good deal of time with his mother. She used to make him repeat to her at night the lessons which he had learned during the day. Though he did not learn much English at school, yet he had a good education.

4. He left school at the age of twenty. He then entered Government service as a *sheristadar* at Delhi. There he gained rapid promotion. After two years he was sent to Agra as *naib munshi* in the Commissioner's office. Then he went to Fatehpur Sikri as *munsif*. After a short time he returned to Delhi, and from there he was posted to Rohtak as sub-judge.

5. When the great Indian mutiny broke out, he was at Bijnor. Here he gave such assistance to the British that his name became known all over India. There were in Bijnor at that time about twenty Europeans. One night this town, with its handful of Europeans, was surrounded by about 800 of the mutineers.

6. Sayad Ahmad went all alone, without weapons of any kind, into the camp of the enemy. There he got a promise that the Europeans would be allowed to leave the town without injury. The town was then surrendered. The mutineers' promise was kept, and the Europeans were allowed to go away in security.

7. Sayad Ahmad himself made his way to Delhi, which he reached after it had been retaken

by the British. Because of the services which he rendered during the mutiny, he and his son received a pension from the Government. Other honours were also bestowed upon him.

8. But Sayad Ahmad's real fame came to him on account of his work in behalf of those in India who were of the same religion as himself. He knew the Mohamadans were backward, and he wished them to take a higher place in the public life of India.

9. He used his talents as a writer to show how valuable were the services rendered by the Mohamadans during the mutiny. And by his untiring efforts he succeeded in getting the Government to take a special interest in their welfare. The result was that the way was made easier for them to rise to a higher standard of education. In this way they could fit themselves for higher positions in the service of India.

10. He now gave all his spare time to this work. He believed that a good education was the best road to success in life. But there were not many suitable books in Urdu. The first thing he did, therefore, was to get together a body of men who were well educated. These men wrote books in Urdu fit for his purpose; they also translated many valuable English books into Urdu. This work was chiefly done at Aligarh.

11. In November 1866, the Viceroy presented

Sayad Ahmad, in public Durbar, with a gold medal. The inscription on it showed that he was a loyal and valuable servant of the Queen. The medal was given for the good work that he had done among Mohamadans.

EXERCISE.—Write about (1) the early life of Sayad Ahmad, and (2) his services during the mutiny.

"He believed . . . in life" (par. 10). Sayad Ahmad believed that if a man wished to succeed in life, he ought to be well educated.

---

19. Sir Sayad Ahmad Khan, K.C.S.I., K.B.
Part II

tion **ambition** **information** **congratulation**
question **foundation** **collection**

sion **provision** *ance* **appearance** *ple* **example**

compan'-ion **univer'-sity** **estab'-lish** **reformer**
or-i-en'-tal **knighthood** **col'-lege** **hu'-mour**

in order to **to take an interest in**

leg'-islative	**continue**	**method**
official	**examine**	**custom**

1. In order to learn more about the methods of education in Europe, Sayad Ahmad visited

England in 1869. There he received from the Government the honour of Companion of the Order of the Star of India.

2. In England he saw a great deal of the people and of their customs and laws. He was greatly pleased with all he saw. Before he returned to

Sir Sayad Ahmad Khan, K.C.S.I., K.B.

India, he entered his son at the University of Cambridge. This son afterwards became Mr. Justice Mahmud of the Allahabad High Court.

3. On his return to India Sayad Ahmad again took up his work as a reformer. At the same time he carried on his official duties. His great ambition was to establish a college for Mohamadans like those at Cambridge. He got together a few

gentlemen, who undertook to collect money for this purpose. At length he opened at Aligarh a small college, called the Anglo-Oriental College.

4. This did not satisfy his ambition. He felt he could not continue in Government service and at the same time do all he wanted to do. He therefore retired from public service, and gave all his time to the great work of his life. Nor was it long before Lord Lytton, the Viceroy of India, laid the foundation stone of the new Mohamadan Anglo-Oriental College at Aligarh.

5. The rest of Sayad Ahmad's life was given up to the collection of funds for the new college. Wherever he went he was welcomed with addresses of congratulation. But he wanted more than this. He wanted money for the new college, and this he collected whenever he could.

6. Sayad Ahmad was a member of the Legislative Council of the North-Western Provinces and also of the Viceroy's Legislative Council. As a member of the Education Commission appointed by Lord Ripon, he gave information of great value concerning Mohamadan education. In 1888 he received the higher honour of knighthood in the Order of the Star of India.

7. What Sir Sayad Ahmad did for Mohamadans in India by founding his college at Aligarh is now very well known and highly valued. He not only provided for the special religious needs

of the Mohamadan youth, but was also careful to make provision for modern studies. The college is a noble example to all India both of self-help and of lofty ambition.

8. Sir Sayad Ahmad was a man who took a keen interest in all things. He was a man of real learning, and could examine a question from all sides.

9. In appearance he seemed to be a man who had great strength of will and who could command men. Yet he was kind, and had a keen sense of humour.

10. He lived to enjoy his knighthood for ten years, and died in his eighty-first year, to the regret of the people of India.

EXERCISE.—Write, in three paragraphs, about how Sir Sayad Ahmad provided for his college.

[HINTS.—Sir Sayad Ahmad's great ambition was . . . He got together . . . and at length opened at Aligarh . . .

But this was too small a college for him; it did not satisfy his ambition. So he retired from public service, and . . .

At Aligarh Sir Sayad Ahmad not only provided . . .]

20. Rosy Cheeks and her Sandal

gar'-land san'-dal stepmother lazybones
prettiest of all swoop down who . . . but
to break one's word to keep one's word

1. Some girls were one day sitting and talking by a fountain. They were busy making garlands of flowers, for the king had just come back from war, and they wished to make the city gay.

2. They looked very pretty among the flowers. But the prettiest of all was a girl named Rosy Cheeks. She was not richly dressed like the others, but they loved her for her sweet face. She had taken off one of her sandals, and was bathing her foot in the fountain.

3. Suddenly, while they were talking, an eagle swooped down and carried off the sandal. Rosy Cheeks jumped up and clasped her hands. "Oh, what will my stepmother say?" she cried.

4. Who should come up just then but the stepmother herself, looking very cross. "Come along, lazybones," she said angrily. "That jar you bought from Hui, the potter, was cracked. We must go and complain to the king."

5. The king was sitting in his garden, talking

to an old priest, while the ladies of the Court sat round about.

" Ah, King," the old priest was saying, " now that the war is over and you can live at home, it is time for you to take a wife."

" Alas," said the king, " who will choose for me? I am only a soldier, and know only the soldier's life. If Heaven would only give me a sign."

6. Just then there was a swoop of wings, and something fell at the king's feet. He picked it up in wonder. It was a little sandal.

" A sign from Heaven!" he cried. " As sure

as I am King of Egypt, I will wed the maid who can put on this little sandal."

7. All the ladies of the Court rushed forward to try it on. They all tried, but it was of no use. While they were busy, a woman came pushing through the crowd, dragging a girl with her. It was Rosy Cheeks and her step-mother.

8. "Why, Mother, there is my sandal!" cried Rosy Cheeks. She ran forward to where it lay, and easily slipped her little foot into it. Then, while all the people stood staring, she pulled out the other sandal from her pocket, and put it on too.

9. The grand ladies grew very angry, but the king bade them be quiet.

"The word of the King of Egypt cannot be broken," he said, as he took Rosy Cheeks by the hand. "I will wed this maid." And when he saw her sweet face, he was not sorry that he had kept his word.

EXERCISE.—Write the story of how the king chose his wife.

Begin: The king had just come back from war, and was sitting in his garden . . .

Read these sentences carefully:

1. I will wed the maid who can put on this little sandal.
2. I will wed this maid, who can put on this little sandal.

21. Why We Wear Clothes

en woollen *al* nat'-ural

mois'-ture prac'-tice mer'-cury ab-sorb'

ex-pose' ther-mom'-eter evap'-orate escap'-ing

short cut by far next to

wrap flan'-nel equal

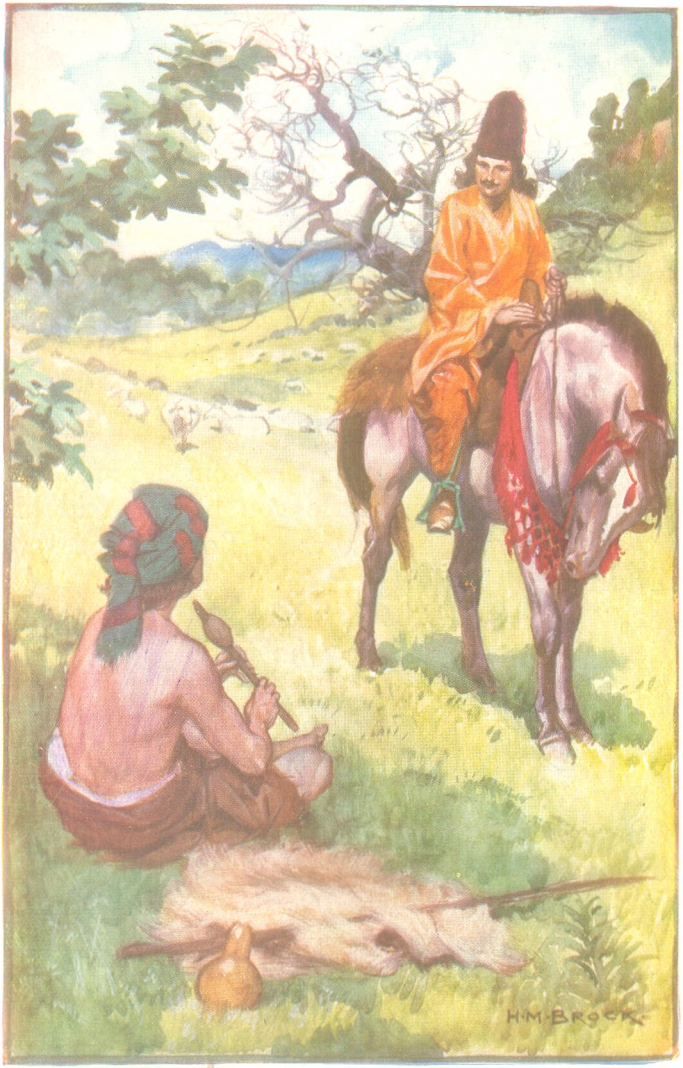
1. Abdul had just come in from a ramble in the fields. "Where have you been?" said his father, who was a doctor. "Your clothes are all torn."

2. "Oh," said Abdul, "I had a race with my friend Shivanath to see who could get back to the city first, and we took a short cut through a field in which were many thorny bushes, and so I tore my clothes."

3. "Well," said his father, "if you had not been wearing clothes, you would have torn your skin badly."

"Is that why we wear clothes, Father?" asked Abdul "I thought that we wore them to make us warm."

4. "That is wrong," said his father. "Clothes do not *make* us warm, though they may *keep* us so. People say that clothes are warm because



PRINCE AZGOOD MEETS ISDRIL

they keep the natural heat of the body from escaping. I can show you quite easily that clothes only *keep* us warm."

Thermometer

5. The doctor took two thermometers and put them in boiling water. In a short time he took them out, and told Abdul to notice the point in each to which the mercury had risen. Then he wrapped one in flannel, and left the other uncovered. At the end of ten minutes he examined them again, and showed Abdul that in the one left exposed to the air the mercury had gone down many more degrees than in the one that had been covered.

6. "You see now," said the doctor, "that the flannel prevented a rapid escape of the heat. That is just what our clothes do for us. They prevent the natural heat of our bodies from escaping too rapidly into the air. Not only do clothes keep in heat, but when we go out into the sunshine they keep off the heat of the sun from the skin."

7. "Which is the best kind of cloth to use for our clothes?" asked Abdul.

"Woollen clothing is by far the most useful and healthy," replied the doctor. "When you

have been playing hard at some game, your body sweats very much. This sweat dries up, or, as we say, evaporates. When it evaporates your body becomes cool. If it evaporates too quickly, then your body becomes too cool, and you may become ill.

8. " Now if you wear woollen clothing, the sweat is sucked up or absorbed by the inside of the clothing, and then passes through to the outer surface and is evaporated. If you wear cotton or linen clothing next to the skin, this does not happen, and the clothing becomes quite wet. And you know what would happen if you wrapped your naked body in a wet sheet."

9. " Yes," said Abdul; " I should catch cold."

" Quite right," said the doctor, " and the wearing of a cotton shirt, wet with sweat, next to the skin, will also give you a cold.

10. " In the cold weather everyone should wear thick woollen clothing next to the skin. In the hot weather the clothing should be light and thin. Even then it is safer to wear light woollen clothing next to the skin. If cotton clothing is worn, it should be made of twill. This cloth is made of cotton in such a way that it absorbs moisture like wool, though it is not quite so good as wool. Silk clothing is also good for the hot weather, but it is very costly.

" In some parts of India, where it is never

very cold, very little clothing is worn. This is quite a healthy practice, for the moisture from the skin evaporates quickly.

11. "Here are a few things that everyone should think of when buying clothing:

"First, the clothing should be such as will keep all parts of the body equally warm.

"Second, it should absorb sweat rapidly.

"Third, its weight should be spread evenly over the body.

"Fourth, it should not be tight."

EXERCISE.—Write about which is the best kind of cloth to wear in the hot weather, and why.

[HINTS.—Twill may be worn in . . . It is made of . . . like wool. But even in . . . it is safer to wear . . . skin.

If you wear twill or woollen clothing, the sweat is . . . If you wear cotton or linen clothing . . . wet. So you catch . . . (Pars. 10 and 8.)]

"If you had not . . . badly" (par. 3). Rewrite this with "I" for "you".

22. The Prince and the Lions
Part I

ob'-ject weal'-thy in-tend' **guide**
no doubt thickly-wooded

to keep a secret to change one's mind

1. Many years ago there lived in Persia a young prince named Azgood. He was clever and good and kind, but he had one great fault—he was a coward.

2. When he was about twenty years of age, his father died, and he was to be crowned king. But there was an old custom in that land, that before anyone was crowned king, he must fight with a huge lion which was kept in a cage within the palace.

3. When the Wazir told Azgood this, he was so frightened that he made up his mind to run away. That very night he rose from his bed secretly, dressed hastily, mounted his horse, and left the city.

4. After he had travelled three days he came to a thickly-wooded country. There he saw many sheep feeding, tended by a young man who was playing upon a flute. The young prince greeted him, and begged him to go on playing,

for never in his life before had he listened to such sweet music.

5. The young man told Azgood that he was the slave of a wealthy farmer named Oxus, and offered to lead him to the farmer's house, which, he said, was not far away. The prince was glad to rest, and went with his guide to the house of Oxus, who gave him a hearty welcome. Food and drink were placed before him. Then, after satisfying his wants, he began to tell the farmer how he came to be there.

6. "No doubt," he said, "you wonder who I am, and what is my object in coming here. I am a prince whom trouble has driven from home. Pardon me if I do not tell you my name. That is a secret which I must keep to myself. If you will allow me, I should like to stay in this beautiful place. I have much wealth, and I will reward you well for that kindness."

7. "I shall be very pleased if you will stay here as long as you wish," said Oxus, "but you must not think of offering me any reward." Then turning to his slave he said, "Isdril, show the prince our fountains and waterfalls, our rocks and our valleys, for I see that he is one who is fond of beautiful scenes."

8. So Isdril took up his flute and went out with the prince. After walking some time amidst the beautiful scenery, they sat down to rest

upon a rock in a shady valley. The slave played on the flute, and the prince thought how delightful it would be to spend all his time in that pleasant place. But the slave, suddenly rising to his feet, said, " It is time for us to be going."

9. " Why should we leave this beautiful place so soon?" asked the prince. " Because," replied Isdril, " there are many lions here, and they come out of their dens at sunset. It is well, therefore, to go home early. Once I was late, and see what happened to me."

10. As he spoke, he rolled up his sleeve, and showed a great scar upon his arm. Azgood turned pale. When he reached the house, he told Oxus that he had changed his mind and now intended to ride on farther. So he thanked Oxus, and bidding him farewell, galloped off as fast as his horse could carry him.

EXERCISE.—In pars. 8 and 9 you have the actual words of the speakers. This is called *direct speech.*

In pars. 4 and 5 you are told what each speaker said to the other, but you are not given the actual words used. This is called *indirect speech.*

Change the indirect speech of these paragraphs into direct speech.

Study the use of the dash in par. 1.

23. The Prince and the Lions
Part II

de-pend'	**re-solve'**	**pre-pare'**	**splen'-did**
al-low'	**bra'-ve-ry**	**dec'-o-rate**	**hor'-ri-fy**
com'-pany	**star'-tle**	**a-void'**	**nightfall**
tion **direc'-tion**	*ous* **precious**	**golden-haired**	

guest **fasten** **opposite**

1. Again the prince travelled for three days. Then he came to a vast desert, in the midst of which he saw an Arab camp. Thankfully he rode up to the black tents, for both he and his horse were tired and hungry.

2. The Sheikh received him kindly. Azgood told him, as he had told Oxus, why he was travelling, and asked that he might be allowed to remain with the Arabs for a time. The Sheikh told him that he could do so, and gave him his best horse to hunt with.

3. In the hunt the prince did so well that the Sheikh thought he would make a splendid soldier, and therefore asked him to join his band of soldiers.

4. "But," said he, "before you can join them

you must give some proof of your bravery, so that they may be able to trust you. A few miles to the south is a range of hills in which many lions live. Go, then, early in the morning, mounted upon your horse, and armed with sword and spear. Kill one of these lions, and bring his skin here. Then shall we know that we can depend on you in the day of battle."

5. Now when Azgood heard this, he resolved to mount his own horse that very night, but not to go to the hills where the lions were. At nightfall he set off in the opposite direction, and on the evening of the next day he found himself in a pleasant country.

6. Soon he came to a splendid palace, in the hall of which were sitting the Emir and his golden-haired daughter, Periban. The prince was kindly received, and invited to stay as long as he pleased. The Emir then left his guest to go and prepare for some friends who were coming to visit him.

7. The princess showed Azgood the many rooms of the palace. They were richly decorated with gold and precious stones, and the windows were of glass of different colours.

8. The palace that evening was lit up in every room, and a large and merry company of guests were gathered there. The prince begged Periban to play on the vina, and as she did so, he

was startled by a strange loud sound. He asked what it might be. "Oh," replied she, with a laugh, "that is only Boulak, our black watchman, yawning!" "What good lungs he must have!" said Azgood. "I have never heard so loud a yawn before."

9. After the other guests had left and Periban had gone to bed, the Emir and the prince talked together for some time. By and by they too thought it time to go to bed. When they came to the foot of the great stairs, which were made of marble, Azgood, looking up, was horrified to see a huge black lion lying on the top stair.

10. "What is that?" said he. "That," said the Emir, "is Boulak, our black watchman. He is a tame lion, and will not harm you if you do not fear him. He knows when anyone is afraid of him, and then becomes very fierce." "I fear him very much," cried the prince. And Azgood would not go up the stairs, but went back to the room he had left, to sleep on a couch there.

11. After the Emir left him, Azgood carefully locked the door and fastened the windows. Then he lay down, but he could not sleep. He could hear the lion walking about. Once the beast came to the door, and with a terrible roar sprang against it with his fore paws.

12. The poor prince was sure that the door would burst open and he would be killed. Noth-

ing more happened, however. In a few minutes Boulak went upstairs, and came down no more that night.

13. Azgood lay thinking. It was clear that, in running away from the danger he feared so much, he had not made things easier. There were lions everywhere. He resolved, then, not to avoid his duty any longer, but to return home and do what he ought to do according to the old custom.

EXERCISE.—Write about Azgood and Boulak.

[HINTS.—As Princess Periban played on . . . the prince was startled by . . . He asked . . . He did not know that Boulak was a . . .

But that night after the other guests had left . . .]

Why did Azgood leave the Sheik?

Note the order of the words in l. 8 of par. 4.

---

24. The Prince and the Lions
Part III

tion **inten'-tion** *ful* **success'-ful** *fore* **forefather**

con-fess' **en-quire'** **com'-bat** **re-cord'**

ap-proach' **ad-vance'** **a-re'-na** **cour'-age**

ready — readiness

hearty — heartily

wrong veil

to make a present	**to look in the face**
to leave behind	**to keep in mind**
a week's time	**tears of joy**

1. In the morning the prince told the Emir the whole truth. The kind old man told him that to return to his duty was the right thing to do, and gave him his blessing. But Azgood saw nothing of the beautiful Princess Periban.

2. Then he rode back to the Arab camp, and confessed all to the Sheikh. He also enquired about the horse he had left behind, and was told that it should be his if he cared to stay there. "But," said the Sheikh, "it would be wrong to hinder you. Return to your home, and do your duty like a man."

3. Azgood next visited Oxus, and to him also he told the whole story. He confessed his faults, and informed his friend of his intention. "Go!" said Oxus, "and may you be successful." "Farewell," said the prince, "and bid Isdril farewell for me. Tell him I hope some day to return and listen to his sweet music in spite of the lions."

4. Then the prince rode straight home, and told the Wazir that he would fight the lion. The old man wept tears of joy at his prince's return, and arranged for the combat to take place in a week's time.

5. When the hour came and the prince entered

Azgood faces the Lion in the Arena

the arena, the lion gave a loud roar, and approached him slowly with fierce looks. Azgood did not fear. He looked the lion straight in the face, and advanced, spear in hand. Suddenly the lion bounded forward, and with another roar sprang right over the prince's head. Then it ran up to him and began licking his hand with every sign of love.

6. The Wazir called to the prince that he had won, and bade him leave the arena. The lion followed him like a dog. "As you now see," said the old Wazir, "the lion is a tame one; but as you did not know this, you have proved your courage by your readiness. Now all will know that you are worthy to sit on the throne of your brave forefathers."

7. Two men—one old, the other young—came forward. They were Oxus and Isdril. "Prince," said Oxus, "allow me to make you a present to keep in mind this happy day." So saying he pushed forward his slave Isdril.

8. "I heartily thank you," said the prince. "You," said he to Isdril, "are no longer a slave. From this moment you are free. You shall be my friend, and delight me with your skill on the flute."

9. Presently another little group appeared. It was made up of the Sheikh and some of his Arabs, with the swift horse which Azgood had learned to love. "Azgood," said the Sheikh, "I congratulate you, and ask you to accept this horse." The prince thanked and embraced the Sheikh; Isdril led away the horse, which was greatly admired by all.

10. Then the Emir came forward with many followers. "Prince," he said, "I bring you no present, but I and all that belong to me are

yours." "I am glad to see you, noble Emir," said the prince. "How is your beautiful daughter? As soon as I am crowned, I wish to visit your palace to ask you to give her to me as my wife."

11. "That will be needless," said the Emir. "Come with me." He led the young man to a veiled lady who sat upon a white horse. It was Periban. Then they all went to the palace.

12. As he went the prince thought, "When I fled from duty everything went wrong; now that I have done my duty everything I want is given to me."

13. The prince was crowned and married to Periban on the same day. He reigned long and happily. By the king's command the story was recorded for others to read; and over the door of his palace was written, in golden letters, these words: "Never run from the lion."

Adapted from "The Strand Magazine" by permission of George Newnes, Limited.

EXERCISE.—Look at the picture, and write about what happened in the arena.

In his motto, what did the prince mean by "the lion"?

Rewrite ll. 2–4 of par. 2 in direct speech.

Give par. 8 in indirect speech.

[HINTS.—The prince told Oxus that he heartily . . . Turning to Isdril, he told him that he was no longer . . . , that from that moment he was . . . and that he should be his . . .]

25. Mango Shivanath

ker'-nel **good-bye** **mango-mangoes**

came round **hung ... to a nail**
all alone **to bear fruit**

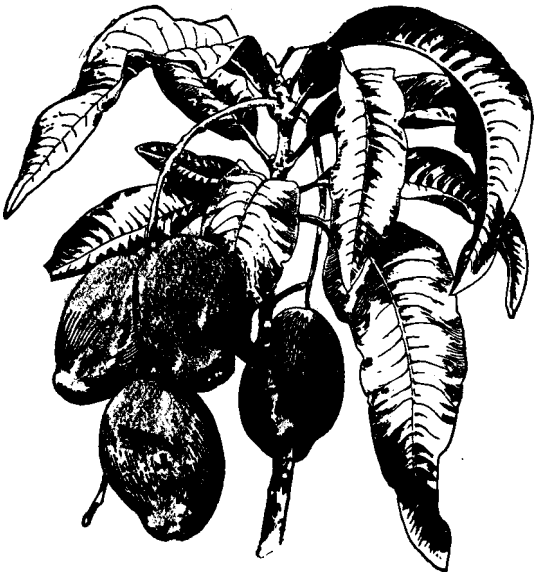
1. Shivanath was a poor old man who lived all alone. "I should like to do some good in the world," he said to himself; "but how can I? I am old and not at all clever, and I have so little money."

2. One day, as he was thinking, he said, "I know what I shall do." But he did not tell anyone what he had thought of. He only worked harder than ever to earn money.

3. With the money he bought mangoes. When he ate them he saved all the kernels, and tied them up in a bag, which he hung to a nail on the wall of his hut.

4. Early one morning he took the bag and a strong stick, and walked far into the country. "Here is a good place," he said, and making a hole in the ground with his stick, he planted a mango kernel.

5. "Good-bye, little kernels," he said. "When you are tired of sleeping in your warm bed, come up and see the world. Some day you will be big mango trees, if you keep on growing."



Mangoes

6. He planted many mango kernels that day, and the next day too, until the bag was quite empty. Then he went back to his work, and earned more money. When the mango season came round once more, he bought more mangoes, and when his bag was again full of kernels, he set off on his travels once more.

7. People began to know him as he went about the country. Boys peeped into his old bag, and when they saw him plant the kernels, they laughed.

8. " They will not do you any good," they

said. " It takes many years for trees to grow. You will be dead before they bear good fruit."

9. Old Shivanath laughed too. " Yes," he said, " but someone must plant the kernels before others can eat the fruit."

10. He often stayed for a few days at different villages, and told the children merry stories. Everybody grew fond of him, and when he left, they would say, " Good-bye! Come again, dear old Mango Shivanath."

11. So the years went by, and at last the old man died. " I have done a little good, I think," he said, as he closed his eyes.

12. In that country to-day you will see many, many mango trees. If you ask anyone why there are so many trees there, he will say, " Oh, old Mango Shivanath planted them many years ago!" And then he will tell you the story.

EXERCISE.—Write the story in five paragraphs.

[HINTS.—(1) Shivanath was . . . , who lived all . . . hut. He wanted to do some . . . , but had so little . . . (2) What did he do? He worked harder than . . . With it he bought . . . , and when he had eaten . . . (3) Early one morning he took . . . There, making a hole in the ground, he . . . That day and the next he . . . all the kernels . . . Then he went back . . . more money . . . When the mango season . . . (4) Once when some boys saw him plant . . . (5) So the years went by, and . . . But to-day you will see . . .]

In par. 10, *would* = used to.

26. The Story of Abu Hassan
Part I

ph **caliph** *dis* **dislike** *ant* **attendant**
ment **amusement** *ate* **private** *gu* **dis-guise'**

fu'-ture **sa-lute'** **ex-cuse'**
mu'-sic **midnight** **op-press'**

the way of **as usual** **to wait upon**

1. There was a merchant in Bagdad who lived in the reign of Caliph Haroun Alraschid. He had a son named Abu Hassan. This merchant died and left all his wealth to his son. Abu Hassan divided his money into two equal parts. One part he put away carefully, and the other he spent in feasting his friends.

2. His friends were young men, but not very good friends. For when he told them that all his money was gone, not one of them took any notice of him; not one offered him help. So he returned to his mother with a very sad heart, and told her of the unkindness of his friends.

3. But she said, "O Abu Hassan, this is the way of all false friends. As long as you are rich they love you. When you have spent all, they do not want you."

4. " I will not know such false friends," said he. " For the future I will be friends only with the stranger, and I will be friends with him for one night only. Then the next morning he must go away, and I will see him no more."

5. So every night Abu Hassan went out and sat on the bridge. When a stranger passed by him, he invited him to a feast. Then he took him to his house, and ate and drank with him that night. In the morning he sent him away, and after that he would not salute him if he saw him.

6. He did this for one year. One day he was sitting on the bridge as usual, when the Caliph Haroun Alraschid and some of his servants passed by in disguise. It was the custom of the Caliph to go about the city in disguise, partly for amusement and partly to see if anyone was oppressed. Abu Hassan stopped the Caliph. " Would you like a supper?" said he. The Caliph said, " Yes, lead us to your house." But Abu Hassan did not know it was the Caliph.

7. When the Caliph arrived at Abu Hassan's house, he was taken into a very beautiful room. Abu Hassan ordered a slave girl to sing. Her singing pleased the Caliph very much. He then said to Abu Hassan, " O young man! who are you? Tell me your story, so that I may repay your kindness to me."

8. Abu Hassan smiled and said, "O Sir, you will never meet me again."

"Why not?" said the Caliph. "Tell me your story."

So Abu Hassan told him his story. When the Caliph heard it, he laughed, and said, "O my brother! you have a good excuse for your strange conduct."

9. The servants then brought rich food and delightful drinks. When it was midnight, the Caliph said to his host, "O Abu Hassan, is there anything that you want to have done for you?"

10. "Yes," said Abu Hassan. "Not far away live five men who dislike me very much. Whenever they hear any music coming from my house, they complain against me to the Wali, and I am fined heavily. If I had the power, I would punish them with a thousand strokes of the whip."

11. The Caliph replied, "May God grant you your wish." Then, when Abu Hassan looked another way, he put into a cup a sleeping powder, and gave it to him. As soon as Abu drank it, he fell asleep at once. The Caliph called his servants. "Put Abu Hassan on a mule, and take him to the palace," said he. They did so, and Abu Hassan slept the whole time.

12. When the Caliph reached the palace, he

called his Wazir, named Jaffar, and his chief attendants. "In the morning," said he, pointing to Abu Hassan, who was lying on the Caliph's couch, "salute him as Caliph, and whatever he orders you to do, do it." He also told his female slaves to wait upon Abu Hassan as if he were the Caliph. Then he went into a private room and slept.

EXERCISE.—After he had spent half of his money, what did Abu Hassan do every night for a year? What happened at his feast to the Caliph?

Write par. 4 in indirect speech.

---

27. Abu Hassan—Part II

ment **punishment** *tion* **sal-u-ta'-tion**
ous **de-li'-cious** *sur* **surround**

pa'-ra-dise **en-chant'** **richly-dressed**
a deep sleep **to dress up** **eating-room**
to complain against **at your service**

neighbour

1. When Abu Hassan awoke in the morning, he was surprised to find himself in a beautiful

room surrounded by richly-dressed servants. "I must be dreaming," said he, "or this is Paradise." He closed his eyes again. Then one of the slaves called to him, "O Prince of the Faithful, it is time to arise."

2. Abu bit his finger, and the pain soon showed him that he was awake. Then he raised his head, and called one of the female slaves. "At your service, O Prince of the Faithful," said she. "Who am I?" asked Abu Hassan, "and where am I?"

3. "You are the Prince of the Faithful," she answered, "and you are sitting in the palace upon your couch."

Abu Hassan was still more puzzled. "I must be mad," thought he. "Perhaps yesterday's guest was an enchanter, and he has made me mad."

4. All this time the Caliph was watching from a place where Abu Hassan could not see him. Abu Hassan looked towards the chief attendant, and called to him. The attendant came and saluted him, saying, "O Prince of the Faithful."

5. Abu Hassan said to him, "Who is the Prince of the Faithful?" "You are, my lord," was the reply. "That is false," said Abu Hassan. Then he called to another, and said to him, "Tell me, am I really the Prince of the Faithful?" "Yes," was the answer. "Well," said Abu, "this is strange. In one night have I be-

come Prince of the Faithful. Yesterday I was Abu Hassan, and to-day I am Prince of the Faithful."

6. Then the servants dressed him up in the Caliph's robes. At last Abu Hassan said to

The Five Old Men are punished

himself, " Either I am really the Caliph or else this is a dream, but I have never dreamt such a dream before." Then the Wazir came into the room, followed by the chief lords of the Court. When they entered they bowed before him, and addressed him as the Prince of the Faithful.

7. This pleased Abu Hassan very much. He called to the Wazir. " In such a street," said he, " there lives an old woman who is the mother of a man named Abu Hassan. Go there at once, and give her a hundred pieces of gold with my salutation. Five old men also live in that street who have often complained against Abu Hassan. Take them and give each of them a thousand strokes. When you have done that, put them on asses with their faces to the tails. Then march them through the city, and tell everyone that this is the punishment of those who trouble their neighbours."

8. The Wazir did as he was ordered. Abu Hassan did all the work of the day according to the custom of the Caliph. When he had finished, he called an attendant who was standing near. " I am hungry," said he. " Give me something to eat."

9. He replied, " I hear and obey," and he led him into the eating-room. Here he was waited on by richly-dressed slaves. They gave him rich food and delicious drinks. Abu Hassan again asked, " Who am I?" and these slaves also answered, " You are the Prince of the Faithful."

10. At last he said, " All this has been done by some evil power. May God deliver me from it happily!" While he was thus talking to himself, a slave girl put a sleeping powder into

a cup of sherbet, and gave it to Abu Hassan. When he drank it, he again fell into a deep sleep.

EXERCISE.—Describe what you see in the picture.

[HINTS.—Write about (1) the five old men with their arms tied behind their backs, (2) the man with his arms up, and (3) the two boys.]

A boy *dresses* every morning, but he may *dress up* for a feast.

Note that there is no comma before *who* in par. 7.

---

28. Abu Hassan—Part III

af-flict'	**to give orders**	**fast asleep**
after a while	**by the neck**	**in return**

1. Haroun Alraschid then gave orders to the servants to carry Abu Hassan to his own house. The servants did so, and laid him on his bed, still fast asleep. During the night he awoke, and began to call for the slaves.

2. But no one answered him. His mother, however, heard him shouting the names of these slaves. She arose, and came, and said to him, "What is the matter, my son? Are you mad?"

3. When he heard the words of his mother, he said to her, "Who are you, old woman? I am the Prince of the Faithful. You must not speak to me in this way."

She answered, " I am your mother, my son."

But he replied, " I am not your son; I am the Prince of the Faithful, the lord of many lands."

" Hush!" said his mother. " You must not talk like this. If anyone hears you, you will be taken to the Caliph and killed."

4. She then began to say charms over him to drive away the evil spirit that was afflicting him. After a while she said, " I have good news for you, my son, which will please you very much."

" What is the good news?" asked Abu Hassan. " Yesterday," she answered, " the Caliph gave orders to beat the five old men that used to trouble you. He also sent me a hundred pieces of gold, with his salutation."

5. When Abu Hassan heard these words, he shouted, " I told you I was the Prince of the Faithful. It was I who gave orders to beat the old men. It was I who sent you a hundred pieces of gold, with my salutation."

6. Then he rose up from his bed, and beat his mother with a stick. The neighbours heard her cries, and came in to see what was the matter. When they heard him crying out, " I am the Prince of the Faithful, I am the Prince of the Faithful," they said, " This man is mad."

7. Then they seized him, tied his hands behind

him, and took him to the madhouse. There they beat him, and stripping him of his clothing, chained him by the neck to a high window. After ten days his mother came to see him. "Think now, O my son," said she. "If you were really the Prince of the Faithful, would you be in this place?"

8. When Abu Hassan heard this, he said, "Mother, you have spoken the truth. I must have dreamed that I was a Caliph and that I had many servants and slaves. Forgive me for what I have done and said."

Then they took him out of the madhouse, and let him go home.

9. When he had recovered, he went again to the bridge to invite a stranger to supper. Here he met the Caliph, who had gone to the bridge every day in the dress of a merchant, hoping to meet Abu Hassan there again.

10. As soon as Abu Hassan saw the Caliph he was angry. "Why did you do me such evil?" he said.

"What have I done to you?" said the Caliph.

"What more could you do than you have done?" answered Abu Hassan. "I have been beaten. They said I was a madman, and they put me in the madhouse. All this was caused by you. I brought you to my house. I gave you the best of my food. In return you made me mad so

that I did not know who I was. Go away, and do not let me see you again."

EXERCISE.—Why was Abu Hassan taken to the madhouse?

Fill in the blanks: It was his mother who went to Abu Hassan when he awoke in ——. It was the Caliph whom Abu Hassan met at ——.

Note the comma before *who* in par. 9.

---

29. Abu Hassan—Part IV

prov'-erb **cur'-tain** **pro-tect'**

from first to last **to stumble against**
as before **from behind**

1. The Caliph smiled at this. He sat down by Hassan. "I am very sorry to hear that you have been in trouble," said he. "Tell me all that has happened to you."

2. Then Hassan told him all that had happened to him from first to last. The Caliph laughed at the story, but hid his laughter. Then he said, "Thank God that all your troubles are now over. Let us be friends again."

But Abu Hassan replied, "I will not be friendly with you again. The proverb says, 'He who stumbles against a stone and then returns to it deserves whatever may happen to

him. So I will not remain with you, since your last visit brought me such bad fortune."

3. "My last visit brought you some good fortune," said the Caliph. "The five old men were punished as you wished, and your mother received a hundred pieces of gold."

"That is true," replied Hassan.

"Perhaps next time something will happen to you that will please you more than that," added the Caliph.

"What do you want?" said Hassan.

4. "I want," replied the Caliph, "to be your guest again this night."

At length Abu Hassan agreed. "But you must swear by Suleyman's ring that I shall not be made mad again."

"I will swear it," said the Caliph.

5. So Abu Hassan took the Caliph to his house, and feasted him as before. The Caliph again gave Abu Hassan a sleeping powder, and ordered him to be carried to the palace.

6. Towards the end of the night Abu awoke. He heard the sound of music and the singing of the slave girls. He cried out, "O my mother!" Then one of the slave girls answered, "At thy service, O Prince of the Faithful!"

7. When he heard this, Abu said to himself, "Have I fallen into the power of the Evil One again? I can only trust in God." Then he called

to an attendant. "Bite my ear," said he, "so that I may know whether I am asleep or awake."

8. Then the attendant said, "How can I bite your ear when you are the Prince of the Faithful?" "If you do not bite my ear, I will cut off your head," said Abu Hassan. So the attendant bit it until his teeth met together, and Abu Hassan screamed out loudly.

9. The Caliph, who was behind the curtain, laughed so much that he fell down. All who were present laughed loudly. They said to the attendant, "You must be mad to bite the ear of the Caliph."

10. Abu Hassan became angry when he saw them all laughing. "I know well," said he, "that you are all servants of the Evil One, but God will protect me."

11. Then the Caliph came out from behind the curtain. "You will kill us all with laughing, O Abu Hassan," he said. Then Abu Hassan knew who the Caliph was, and he saluted him. The Caliph gave Abu Hassan a rich robe and a thousand pieces of gold, and made him one of his friends.

EXERCISE.—Tell this part of the story in four paragraphs.

[HINTS.—(1) How the Caliph persuaded Abu to invite him again to supper. (2) What happened to Abu. (3) What Abu did in the Caliph's palace. (4) The end of the story.]

Suleyman's ring, the ring of King Solomon, King of Israel.

30. The Sun's Smile

dain'-ty hatched from to leave alone
kept on shining shall be gone

stub'-born min'-ute

1. "Go away," said the Rain to the Sun. "Don't you see I am going to visit the earth to-day? You know you ought not to shine when my tears are falling."

2. "It is such a beautiful day," said the Sun, "and the earth is so pretty that I don't want to go away."

3. "I shall not stay long," said the Rain; "only five or ten minutes. Just to please you I will only give a short shower."

4. "But I don't want to go, even for five minutes," said the Sun. "There are many new buds and flowers that I want to look at. Then there are many young birds, just hatched from their eggs, that I wish to welcome to this beautiful world.

5. "Why can't you leave them alone, Rain? They don't want you in the daytime, when they have me to make them warm. Wait till night comes; I shall then be far away.

6. "I shall be gone to other lands, and the

Moon and the Stars will be in my place. They will not mind your clouds hiding their faces for an hour or two, and this side of the earth will be too sleepy to miss them."

7. "My dear Sun," said the Rain, "you do make things warm, sometimes too warm. While we are talking, it is getting hotter and hotter, and soon the flowers you love so well will droop and fade.

8. "The grass will bend sadly down to the ground, and the birds will stop singing, unless I send my shining little drops to refresh them.

9. "Hide behind a cloud for a few moments, and when you come out again, you will find the earth more beautiful than ever. All dust and stains will be washed away; the grass will be greener, and the flowers brighter. Do as I ask you, Sun."

10. But the Sun was stubborn on that hot July day. He would not hide behind the cloud, but kept on shining when the shower began.

11. Looking down on the earth, as the shining drops reached it, he saw the sweet buds opening their dainty leaves, the grass standing firm, and the flowers lifting their drooping heads.

12. "You were right, Rain," said the Sun, smiling upon her. His smile made an arch in the sky, and shone there, bright with every colour, until the shower stopped.

13. The children coming home from the school saw it, and cried joyfully, " A rainbow! A lovely rainbow! Let us run to the rainbow."

EXERCISE.—Write the story without conversation.

[HINTS.—One hot day in . . . there were clouds in . . . , but for some time it did not . . . The flowers were drooping and the grass was . . . Then it began to rain, although the sun still . . . In a little while the dust was . . . from the grass, and the grass looked . . . The flowers looked . . . , and no longer . . . The buds began to . . . And the rays of the sun, shining on the falling rain, made . . .]

Study the use of *shall* and *too*.

SPELLING

1. *Give the words ending in* **ly:**

   pretty sincere actual terrible

2. *Give the words ending in* **able:**

   suit value excite pity

3. *Give the words ending in* **ence:**

   different convenient impudent patient

4. *Give the words ending in* **ance:**

   appear important remember guide

5. *Give the words ending in* **sion:**

   oppress confess commit discuss

6. *Give the words ending in* **tion:**

   prepare salute inscribe intend interrupt

7. *Give the words ending in* **ous:**

   religion victory injure fury
   mischief courage fibre

POEMS

1. To-day

eter'-nity aforetime forever
hide — hidden, hid

1. So here hath been dawning another blue day;
   Think, wilt thou let it slip useless away?

2. Out of eternity this new day is born;
   Into eternity at night will return.

3. Behold it aforetime no eye ever did;
   So soon it forever from all eyes is hid.

4. Here hath been dawning another blue day;
   Think, wilt thou let it slip useless away.

Carlyle.

Was it a cloudy day? What word is left out in l. 4? Give the prose order of the words in l. 5.

useless, not having been spent properly. *aforetime*, before. Look up the word *eternity* in your dictionary

2. In the Sun

1. The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;

2. The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising—
There are forty feeding like one!

Wordsworth.

Was there a strong wind blowing? Give the meaning of *sleeps* (l. 5). Give the prose order in l. 9.

---

3. I Wish I Knew!

a-light' **ceil'-ing** **wasp**

can't = cannot **sun's = sun is** **I'm = I am**

1. I wish I knew what makes the stars so bright,
And why we only see them in the night.
Where do they go to when the sun 's alight?
I wish I knew.

2. Horses and dogs have got four legs, but I
Have only two—I 'm sure I don't know why!
Why can't I walk on ceilings like a fly?
I wish I knew.

3. I wish I knew why bees and wasps have stings,
And butterflies that powder on their wings.
Oh dear, there 's such a dreadful lot of things
I wish I knew.

R. Mertun.

What words have been left out in ll. 11 and 12?
is alight, has risen.

---

4. Love One Another

chil'-dren of-fence' ac'-tion wrath
to give offence you 'd = you would

1. Children, do you love each other?
Are you always kind and true?
Do you always do to others
As you 'd have them do to you?

2. Are you gentle to each other?
Are you careful day by day

Not to give offence by actions
Or by anything you say?

3. Little children, love each other;
Never give another pain.
If your brother speaks in anger,
Answer not in wrath again

Give the poem in prose.

Begin: We should love each other, and always be kind and true. We should do to others . . .

---

5. What a Child Has

far and near **at my command**

1. I have two eyes so bright and clear,
And they see things far and near—
The bird, the tree, the flower so small,
And the blue sky, bent over all.

2. Two ears have I upon my head,
For me to hear what may be said—
To hear my mother's word so mild:
" Be good and gentle, my dear child!"

3. I have one mouth, as all may see;
But well its use is known to me·
For I can talk with it all day,
And all that I may think can say.

4. I have two hands that grip things tight—
This is the left and this the right.
Five little fingers stand on each,
With which to hold, to feel, and reach;
But when I grow as tall as you,
A deal of work they then will do.

5. I have two feet at my command,
With which to walk, or run, or stand;
And should I tumble down—why then
I must with speed jump up again.
But when I grow both large and strong,
I shall quite boldly march along.

Give the prose order of the words in l. 12. If the child tumbles down, what does he do?

The sky seems to be bent over you like a dome. *word*, the thing said. *A deal of*, much. Note the use of *small* in l. 3, and of the dash in l. 21.

6. A Farewell

1. My fairest child, I have no song to give you;
No lark could pipe to skies so dull and grey:
Yet, ere we part, one lesson I can leave you
For every day.

2. Be good, sweet maid, and let who will be clever;
Do noble things, not dream them all day long:
And so make life, death, and that vast forever
One grand sweet song.

Kingsley.

A little girl asked Kingsley to write her a poem before she went away. The weather at that time was cloudy, and the sun was not shining. The poet says that it is better to be good than clever, and that if we are good, our life will be like a beautiful song (by helping others to be good). *pipe*, whistle. *ere*, before. *will*, wish. *that vast forever*, eternity.

---

7. Little White Lily

1. Little white lily sat by a stone,
Drooping and waiting till the sun shone

Little white lily sunshine has fed;
Little white lily is lifting her head.

2. Little white lily droopeth with pain,
Waiting and waiting for the wet rain.
Little white lily holdeth her cup;
Rain is fast falling and filling it up.

3. Little white lily smells very sweet;
On her head sunshine, rain at her feet.
Thanks to the sunshine! Thanks to the rain!
Little white lily is happy again.

George MacDonald.

What did the lily need first? Why did she droop with pain? When was she happy again? Give (1) the prose order of the words in l. 3 and (2) the words left out in l. 10.

sat, grew. *cup*, a lily is shaped like a cup. *feet*, stem.

---

8. Simon Lazy

doze **a-head'** **I 've = I have** **'T is = it is**

to think out **to lag behind**

1. " There 's lots of time," said Simon Lazy,
Glancing at his bedroom clock.
" You are wrong, sir," came the answer;
" You are wrong, sir." Tick-a-tock!

" One more turn," cried Simon Lazy,
" One more doze, and that will do."
" Up, sir! Up, sir!" came the answer.
" Work and duty wait for you."

2. " Dear, oh, dear!" cried Simon Lazy.
" How that clock does leap ahead!
I 'm quite sure it goes much faster
When I doze a bit in bed."
" Not at all, sir," came the answer.
" Think it out, and you will find
'T is not that I 've run before you,
But that you have lagged behind."

John Lea.

One should not be lazy, but should get up early and do one's work (l. 8). *ahead*, forward; often time is found to fly. *lag*, go too slow.

---

9. The Blind Beggar

1. Each morning as I go to school,
If I am not too late,
I stand to watch the beggar-man
Beside the temple gate.

2. He always sits in that same place;
   He has nowhere to live.
   He sits and clanks his begging bowl,
   And cries to all to give.

3 I must not poke the beggar-man;
   I must not mock his cry;
   He has no friends to keep him good
   And tidy, that is why.

4. He cannot see the city domes
   And clear blue sky behind;
   He cannot see me stand, because
   That beggar-man is blind.

5. And though his voice is hoarse and loud.
   And though he cannot see,
   God loves that poor old beggar-man
   As much as He loves me.

From "The Lotus Pool", by Mary Dobson. By kind permission of the Oxford University Press, Bombay.

Why is it wrong to mock the beggar-man (l. 11)? What do you see behind the city domes? *clanks*—with a chain.

10. Five Little Brothers

jour'-ney car'-riage leath'-er live'-long
whis'-per scam'-per none too

y **roomy gloomy speed — sped 'T was = It was**

1. Five little brothers set out together
   To journey the livelong day,
   In a curious carriage all made of leather
   They hurried away, away.
   One big brother and three quite small,
   And one wee fellow, no size at all.

2. The carriage was dark and none too roomy,
   And they could not move about;
   The five little brothers grew very gloomy,
   And the wee one began to pout.
   Then the biggest one whispered, " What do
   you say?
   Let 's leave the carriage and run away."

3. So out they scampered, the five together,
   And off and away they sped.
   When somebody found the carriage of leather,
   Oh, how she shook her head!
   'T was her little boy's shoe, as everyone knows,
   And the five little brothers were five little toes.

Write, putting in the words left out: A little boy ran out —— play. Presently he found —— of his shoes —— tight for him. So he took it —— , and ran about —— it. When his mother found the shoe, she was —— cross.

set out, went out. *to journey*, to run about. *the livelong*, the whole; pronounced liv'-long. *gloomy*, unhappy; his toes began to ache. *to pout*, to get cross; the little toe ached the most. *scampered*, ran out. *sped*, ran quickly.

---

11. The Pet Lamb

espy — espied **teth'-er** **o'er = over**

nor . . . nor

1. The dew was falling fast, the stars began to blink.
   I heard a voice; it said, " Drink, pretty creature, drink!"

2. And looking o'er the hedge, before me I espied
   A snow-white mountain lamb with a maiden at its side.

3. Nor sheep nor kine were near; the lamb was all alone,
   And by a slender cord was tethered to a stone.

4. With one knee on the grass did the little maiden
kneel,
While to that mountain lamb she gave its
evening meal.

Wordsworth.

Complete this: It was chill, and it was getting dark. The stars had begun to twinkle. A little girl was alone in a field with . . .

espied, saw. *kine*, cows. *nor . . . nor*, we use *neither . . . nor* in prose. *slender cord*, thin rope. *tethered*, tied up.

---

12. Night

The sun descending in the west,
The evening star does shine;
The birds are silent in their nest,
And I must seek for mine.
The moon like a flower in heaven's high bower
With silent delight sits and smiles on the night.

William Blake.

What does the poet see in the west, and what does he see in the east?

descending, having set. *does shine*, shines. *for mine*, for my "nest" or home. *bower*, a place with trees all round; the sky looks like a bower to the poet. *smiles*, shines; everything looks beautiful and peaceful in the moonlight.

GRAMMAR

1. THE SIMPLE SENTENCE

1. **Analysis.** Every sentence consists of two parts: **the** *subject* and the *predicate*.

A sentence with only one predicate is called a **simple sentence**; as, The sunlight purifies the air.

2. In most sentences the subject and predicate may be broken up.

The chief word of the subject is very often a noun, and sometimes an adjective or an adjective phrase qualifies it. So the subject may be broken up into: (1) the noun and (2) the describing or qualifying word or phrase.

The chief word of the predicate is the verb. Sometimes there is an adverb or adverb phrase that qualifies it, and there may be an object as well. So the predicate may be broken up into: (1) the verb, (2) the qualifying word or phrase, and (3) the object.

Let us now analyse or break up into their parts the following sentences:

(1) The plants in the veranda grow well.

(2) All plants turn their leaves towards the light.

Subject		Predicate		
Noun	Qualifying Words	Verb	Qualifying Words	Object
plants	the, in the veranda	grow	well	—
plants	all	turn	towards the light	their leaves

EXERCISE 1

Analyse as in the table: (1) The trees make a shade. (2) The sun shines in the sky. (3) All bats can see well in the dark. (4) The cunning crow dropped a piece of meat in front of the dog. (5) The bricks of a house spoke to the mortar. (6) The man on the grass is playing a flute.

3. Sometimes a noun or an adjective follows a verb to complete the sense. It is called the **complement.**

EXAMPLES.—1. A bat is not a *bird.*
2. That is *true.*

EXERCISE 2

Pick out the complements: (1) The crow is a dreadful thief. (2) The road was dusty. (3) The stork was a very quiet person. (4) Whitecoat was not afraid. (5) The use of the work is the king's business.

4. **Nouns.** A noun may be used: (1) as the subject of a sentence, (2) as the object of a verb, (3) as the complement of a verb, and (4) after a preposition.

A pronoun may be used in these ways too.

EXERCISE 3

Pick out the nouns, and say how each is used: (1) The wolf was licking his lips. (2) He sprang on the little goat. (3) Asoka was a mighty man. (4) The lad saw a stream of clear water. (5) Boulak was a huge black lion.

5. Nouns are either **common** or **proper.**

A *proper noun* is a name that can be used for only one particular person or thing; as, *Abdul, Calcutta.*

A *common noun* is a name that can be used for any number of persons or things of the same class or kind; as, *boy*, *city*.

Proper nouns are written with capital letters. So too are titles of honour and forms of address.

EXERCISE 4

Study the use made of capital letters in Lesson 6.

6. Nouns have two **numbers**: the **singular** and the **plural**.

The singular number is used when speaking of one thing; as, *stork*, *rock*.

The plural number is used when speaking of more than one thing; as, *storks*, *rocks*.

The plural is formed:

(1) By adding *s* or *es* to the singular; as, *leg*, *legs*; *match*, *matches*; *box*, *boxes*; *hero*, *heroes*.

(2) By adding *en* to the singular; as, *ox*, *oxen*; *child*, *children*.

(3) By changing the vowel sound of the singular; as, *man*, *men*; *mouse*, *mice*.

(4) By changing, in most cases, the *f* or *fe* of the singular into *ves*; as, *leaf*, *leaves*; *knife*, *knives*. But *hoof*, *hoofs*; *safe*, *safes*; and *cuff*, *cuffs*, but *staff*, *staves*.

(5) By changing *y* with a consonant before it into *i* and adding *es*; as, *baby*, *babies*.

In some words the singular is left unchanged; as, *deer*, *sheep*.

EXERCISE 5

Write down the plural of: boy, bush, mango, buffalo, city, journey, calf, wolf, cliff, roof, woman, goose, family, penny, prince, tigress.

7. In grammar we speak of **gender.** The names of males are said to be of the **masculine** gender, and the names of females of the **feminine** gender. The word *ram* is masculine gender, and *ewe* is feminine.

There are two other genders. The word *sheep* is **common** gender, because sheep may be either rams or ewes. The name of a thing without life, like *pen*, is **neuter** gender.

Sometimes we have a different word for the feminine, but more often the feminine is formed from the masculine by adding *ess* to it; as, *lion, lioness*; *priest, priestess.*

These are other ways in which the feminine is formed from the masculine: (1) *Hunter, huntress*; *prince, princess*; *tiger, tigress*; *emperor, empress.* (2) *He-goat, she-goat*; *man-servant, maid-servant*; *beggar-man, beggar-woman*; *step-father, step-mother.*

EXERCISE 6

Give the gender of: uncle, woman, friend, grandfather, goat, house, tongue, mistress, heroine, nephew, mare, drake.

8. The relation of a noun to some other word in a sentence is called its **case.**

When a noun is the subject of a sentence, it is said to be in the **nominative case.**

When it is the object of a verb or comes after a preposition, it is said to be in the **objective case.**

When it is used with another noun as the owner of something, it is said to be in the **possessive case.**

EXAMPLE.—Rama took Govind's book to school.

Nom. case: *Rama.* Obj. case: *book, school.* Poss. case: *Govind's.*

The possessive case is formed by adding (1) *'s* (apostrophe *s*) to the nominative singular, and (2) the apostrophe (') only to the nominative plural; as, the *crow's* beak, the *crows'* cawing.

We add *'s* generally to the names of persons and animals only. We do not say " the tree's top ", but " the top of the tree ". Note, however, " water's edge " in Lesson 18.

EXERCISE 7

Give in sentences the possessive case of: camel, villagers, men, Hari, sun, lion.

9. **Adjectives.** An adjective usually comes before the noun it qualifies, but sometimes it comes after it; as, Very nice trays, *light* and *strong*, are made of paper. Sometimes an adjective forms the complement of a verb, as we have seen.

EXERCISE 8

Pick out the adjectives: (1) It is hot to-day. (2) The linen rags are put in one heap. (3) Size is very clean thin glue. (4) Gulga put on a dirty cotton robe. (5) At the bottom of the well lay a little shining thing, brighter than silver. (6) Black-coat was a terrible goat, very strong and fierce.

10. Many adjectives have three **degrees of comparison: the positive, the comparative,** and the **superlative.**

The comparative degree is formed either by adding *er* to the positive or by putting *more* before it; the superlative is formed either by adding *est* to the positive or by putting *most* before it; as, *longer, longest*; *more fortunate, most fortunate.*

Most adjectives of two syllables and all adjectives of more than two syllables are compared in the second way.

Many adjectives are compared irregularly:

Positive	good	bad	much	little	far
Comparative	better	worse	more	less	farther
Superlative	best	worst	most	least	farthest

EXERCISE 9

Compare the adjectives in Lesson 9.

11. **Pronouns.** *I*, *you*, *he*, *she*, &c., are called **personal pronouns**, because they are used for persons.

In grammar the *first person* is the person speaking, the *second person* is the person spoken to, and the *third person* is the person spoken about.

Personal pronouns have number, gender, and case. They have different forms for the singular and the plural, and, in the third person singular, different forms for marking gender. Thus:

SINGULAR

	Nom.	*Poss.*	*Obj.*
1st person	I	my or mine	me
2nd person	you	your or yours	you
3rd person masc.	he	his	him
fem.	she	her or hers	her
neut.	it	its	it

PLURAL

	Nom.	*Poss.*	*Obj.*
1st person	we	our or ours	us
2nd person	you	you or yours	you
3rd person	they	their or theirs	them

The second form of the possessive is used without a noun, and can be used as the subject, the complement, or the object of a verb; as, Those books are yours. Mine are here. Take yours and leave mine.

There is also a form of the personal pronouns which ends in *self*. There are these forms:

	1st Person	2nd Person	3rd Person
Singular	myself	yourself	himself, herself, itself
Plural	ourselves	yourselves	themselves

These pronouns are used in two ways; thus:

(1) The jackal hid himself (*obj. case*).

(2) He himself (*nom. case*) went off to search for food.

EXERCISE 10

Give the number, gender, and case of the personal pronouns: (1) Shall I help you to find Sita? (2) She has run into the jungle. (3) The light cannot bend itself. (4) Whitecoat stretched herself on a flat rock. (5) The camel rolled himself in the river. (6) We all have our habits. (7) He dipped his arms into the water. (8) Who should come up just then but the stepmother herself. (9) Make yourself look old and ugly. (10) Sayad Ahmad himself made his way to Delhi.

12. **Verbs.** Verbs are divided into two great classes: **transitive** and **intransitive.**

A transitive verb has an object after it to complete its meaning; as, Gulga found *Sita.*

An intransitive verb needs no object to complete its meaning; as, Gulga cried.

An **incomplete** verb is a verb that makes no sense without a complement (a noun, pronoun, or adjective). It may be either (1) transitive (such as *make*), or (2) intransitive (such as *be, seem, appear, become*, &c.).

EXAMPLES.—1. They made Abu Hassan *mad.*

2. Azgood turned (= became) *pale.*

Some transitive verbs (like *tell, teach, give*, &c.) take two objects.

EXERCISE 11

Say whether the verbs are transitive or intransitive and complete or incomplete: (1) I fear him very much. (2) Boulak was a tame lion. (3) Azgood carefully locked the door. (4) He

told Oxus the whole story. (5) Then he rode straight home. (6) He found himself in a pleasant country. (7) Asoka became a monk. (8) The grand ladies grew very angry. (9) The princess showed Azgood the many rooms of the palace. (10) A good boiling makes the rags cleaner. (11) Clothes keep us warm. (12) They named the flower Narcissus.

13. Transitive verbs have two **voices**: the **active** and the **passive.**

In the active voice the person or thing named by the subject is said to do something to something else; as, Abdul *beat* the dog.

In the passive voice the person or thing is said to suffer something from something else; as, The dog *was beaten* by Abdul.

EXERCISE 12

Say whether the verbs are in the active or passive voice: (1) The rags are sorted at the paper-mills. (2) An old hare was chosen to be the victim. (3) They surrendered the town. (4) They kept their promise. (5) The loud sound startled Azgood. (6) Food was placed before him.

EXERCISE 13

In the above sentences, change the verbs in the passive voice into verbs in the active.

EXAMPLE.—They *sort* the rags at the paper-mills.

14. There are three great divisions of time: the present, the past, and the future. **Tense** is a change in the form of the verb to show sometimes the time of an action only, and sometimes both the time and whether the action is finished or not.

There is a change of form in the verb for person and number too.

Study the table of tenses for the first person singular given below:

TABLE OF TENSES

Tense	Active	Passive
PRESENT, *simple*	I love	I am loved
,, *continuous*	I am loving	I am being loved
,, *perfect*	I have loved	I have been loved
,, *perfect continuous*	I have been loving	—
PAST, *simple*	I loved	I was loved
,, *continuous*	I was loving	I was being loved
,, *perfect*	I had loved	I had been loved
,, *perfect continuous*	I had been loving	—
FUTURE, *simple*	I shall love	I shall be loved
,, *continuous*	I shall be loving	—
,, *perfect*	I shall have loved	I shall have been loved
,, *perfect continuous.*	I shall have been loving	—

EXERCISE 14

Make tables for the third person singular and the first person plural.

15. The verb must agree with its subject in number and in person.

If the subject consists of two or more singular nouns joined by *and*, the verb must be in the plural; as, Light and warmth *come* from the sun. But we say: The horse and carriage *is* at the door.

Note that *each* and *every* are always singular; as, Each of you *needs* the other. Every boy *has* a pencil.

Exercise 15

Analyse in tabular form, with a separate column for the complement: (1) At the bottom of the well lay a little shining thing. (2) The sun shone from a clear sky. (3) Lime and soda are put into the water. (4) You have been badly wounded. (5) Gulga and the jackal found the pearls. (6) Sita had dropped them to show her sister the way. (7) Beyond the tank stood the white palace of the Raja. (8) On the steps of the tank the Raja found a lovely princess. (9) It is getting hotter and hotter. (10) The woman had become an ugly witch. (11) Great was his astonishment. (12) Both Azgood and his horse were tired and hungry.

16. **Adverbs.** An adverb is a word which modifies the meaning of a verb, an adjective, or another adverb.

Some adverbs have the same form as adjectives; as, a *fast* train, run *fast*; *hard* work, work *hard*; a *straight* line, walk *straight*; a *loud* noise, speak *loud*. But adverbs are mostly formed from adjectives by adding *ly* to them; as, *wise*, *wisely*; *pretty*, *prettily*.

Exercise 16

Pick out the adverbs, and say which words they modify: (1) Look at this piece of paper, so thin and yet so strong. (2) The machine dashes the rags about. (3) It dashes them round and round. (4) The sheet is pressed very hard. (5) Size is very thin glue. (6) Gulga was still more happy a few weeks later.

17. **Prepositions.** A preposition is a word placed before a noun or pronoun to form with it either an adjective or an adverb phrase.

A word like *on* may be used either as an adverb or as a

preposition. When it is used as a preposition, it is always followed by a noun or pronoun.

EXAMPLES.—1. The train went on (*adv.*).
2. My book is on (*prep.*) the table.

As in some of the sentences of Exercise 15, an adverb phrase may begin a sentence.

EXERCISE 17

Say which words are adverbs and which are prepositions: (1) The bird flew up. (2) He climbed up the tree. (3) The wheel turns round. (4) Walk round the garden. (5) The gun went off. (6) He fell off his horse. (7) Come near. (8) Stand near me.

18. **Conjunctions.** A conjunction is a word used to join words, clauses, or sentences together. In the sentences that follow, the second *and* joins two words together, *that* joins a clause and a sentence, and *but* and the first *and* join two sentences together:

One day a jackal was hungry, *and* roamed up *and* down a river bank. He knew *that* food was plentiful on the other side, *but* he was unable to cross over.

2. THE COMPLEX SENTENCE

19. A complex sentence consists of a **principal sentence** and one or more **clauses.**

Clauses are of three kinds: *noun*, *adjective*, and *adverb*.

Noun clauses do the work of nouns. A noun clause may be:

(1) The *subject* of a sentence; as, *What they did to us* is still too painful to think of.

(2) The *object* of a verb; as, Boulak knew *when anyone was afraid of him.*

(3) The *complement* of a verb; as, That is *what our clothes do for us.*

Adjective clauses do the work of adjectives. An adjective clause tells you something about a person or thing you either do or do not already know something about.

EXAMPLES:

1. Azgood met a young man *who was playing upon a flute.* (*Which young man?*)

2. Azgood met Oxus, *who gave him a hearty welcome.* (*who = and he.*)

The first sentence is read without a pause before *who*, so there is no comma before this word.

Adverb clauses do the work of adverbs. They answer the questions *when?*, *where?*, *why?*, *how?*

EXAMPLES:

1. *When Azgood was about twenty*, his father died.
2. Go *where the lions are.*
3. Azgood rode away *because he was afraid.*
4. He galloped off as fast *as his horse could carry him.*

Words that join—

(1) Noun clauses: *that*, *how*, *why*, *where*, *who*, *if*, &c.
(2) Adjective clauses: *who*, *whom*, *which*, *that*, *where*, &c.
(3) Adverb clauses: *when*, *where*, *as*, *that*, *if*, &c.

EXERCISE 18

Pick out the noun clauses in A, the adjective clauses in B, and the adverb clauses in C:

A. (1) The camel said that he would swim over. (2) This was really what the jackal wanted. (3) What happened was this. (4) Azgood told the Sheik why he was travelling. (5)

The Sheik did not know if he could depend on Azgood. (6) I did not know who I was.

B. (1) Azgood had to fight with a huge lion which was kept in a cage. (2) Isdril led Azgood to the farmer's house, which was not far away. (3) I am a prince whom trouble has driven from home. (4) That is a secret which I must keep to myself. (5) A few miles to the south is a range of hills in which many lions live. (6) Azgood did not go to the hills where the lions were.

C. (1) I shall be very pleased if you will stay here. (2) As Isdril spoke, he rolled up his sleeve. (3) In the hunt Azgood did so well that the Sheik asked him to join his band of soldiers. (4) You must give some proof of your bravery, so that they may be able to trust you. (5) She laughed till the tears came. (6) The teeth tear the rags until they are like a soft white paste.

3. THE COMPOUND SENTENCE

20. A compound sentence consists of two or more simple or complex sentences joined together by conjunctions like *and, or, nor, but, still, yet, for, so, therefore.*

EXAMPLES.—1. It was a bright April day, and the sun shone from a clear sky. (*Two simple sentences.*)

2. The woman smiled at the young man as he stood before her, and he thought that he had never seen anyone so lovely. (*Two complex sentences.*)

In a compound sentence with principal sentences having a common subject, there is generally no repetition of the subject in the sentences that follow the first. So too with the clauses.

Exercise 19

Write down the clauses in the following sentences, supplying the subject and any other words that may have been left out: (1) They did not think of their master's kindness, nor did they fear the wolf. (2) He turned his head, and saw that the woman was no longer beautiful. (3) As the young man watched the woman's fingers winding the thread round him, and listened to the sweet song she sang, he was soothed to sleep. (4) The crane felt he was not so clever as the stork, and for a time was very humble and meek. (5) Bad habits grow so slowly, that we do not notice how strong they are becoming, until one day they are too strong for us to break. (6) That was strange work indeed, because, as soon as the men drew water from the well in a bucket, and poured it into the baskets, it all ran through the small holes, and the baskets were empty. (7) When Azgood reached the house, he told Oxus that he had changed his mind and now intended to ride on farther. (8) As the people travelled to and fro, they read or were told of the wonderful teachings of their wise emperor. (In the fourth sentence *was* is understood after *stork*.)

NOTES FOR THE TEACHER

1. READING

The analysis taught in the grammar lessons will help in the teaching of correct phrasing in reading. Those lessons which are in conversational form will be found to provide further exercises in correct intonation. The new combinations of letters by which the vowel and other sounds are represented continue to be given in the headings of the lessons. They are classified in the table of " Sounds and Symbols ".

2. VOCABULARY

New words which are easy to read are not given in the headings. The pupil should, as before, look them up in his dictionary. A good practice is to encourage him to write his own book of words and phrases. The phrases could be grouped under important words.

EXAMPLE.—**Each:** *each other, each . . . was.* **Day:** *a day's work, the whole day.* **Use:** *to make use of, of no use.*

3. ORAL WORK

In the headings only a few important or difficult phrases have been given. Any phrases that the pupil is not familiar with should be impressed by means of suitable questions.

EXAMPLE.—Lesson 5: What was the king in need of? What did he do? How many men came to do the work? What was each man to do? Why did one of the men throw down his basket and walk away? (Phrases: *in need of, a day's work, each . . . was, to make a fool of.*)

Oral drill in the sequence of tenses and the use of the conditional sentence should receive special attention. In this connexion the use of the auxiliaries *should* and *would*, *might*, *ought*, and *must* will have to be taught.

The Sequence of Tenses.—Impress that a past tense in the principal sentence must be followed by a past tense in a dependent clause, even though no notion of past time is introduced into the clause.

EXAMPLES.—I think that he *will* (*can*, *may*) come.
I thought *or* I should think that he *would* (*could*, *might*) come.

But we ask: Could you tell me what the time is?

A present or a future in the principal clause may be followed by any tense.

EXAMPLES.—I will tell him where the book is.
I know where the book was.

Should *and* **Would.**—Their use (*a*) in a simple and (*b*) in a complex sentence.

(*a*) In all three persons *should* expresses duty or obligation and *would* intention or determination.

EXAMPLES.—I (you, he) *should* work hard at school.
I (you, he) *would* work hard even at home.

In Lesson 25, par. 10, *would* is used in the sense of "were in the habit of".

(*b*) Follow the rule for *shall* and *will*.

EXAMPLES.—1. I know that I *shall* (you, he *will*) see him.
I knew that I *should* (you, he *would*) see him.

2. If he comes, I *shall* (or *will*) go.
If he came, I *should* (or *would*) go.

See Lesson 26, par. 2.

Exception.—In conditional clauses *should* is used for all three persons.

EXAMPLE.—If I (you, he) *should* be late, it does not matter.

Conditional Sentences.—The conditional sentences occurring in the Reader may be classified as follows:

(1) Those containing *open* conditions, *i.e.* conditions which do not imply anything as to their fulfilment.

EXAMPLES.—If you do so, I shall be drowned.
If you ask anybody . . . he will say . . .

(2) Those containing *improbable* conditions.

EXAMPLES.—If I had the power, I would punish them.
If you were really the Prince . . . would you be . . .

(3) Those containing *rejected* conditions.

EXAMPLES.—If you had not been wearing clothes, you would have torn your skin badly.

If the ring had been brought up in the bucket . . . it would have . . . and I should have . . .

The Transformation of Sentences.—Exercises in the transformation of sentences from simple to compound and complex may be set from time to time. Infinitives, participles, and gerunds can almost always be converted into finite verbs. Lessons 3 and 4 provide practice in the use of the gerund. The use of the participle, both present and past, is common throughout the Reader. Drill the use of the perfect and passive infinitive.

EXAMPLES.—1. Sita was very happy to have found . . .
2. The Caliph ordered Abu to be carried . . .

Draw attention to the position of the adverb in these sen-

tences: (1) You would *almost* have thought . . . (2) *Hardly* had he turned . . .

The use of *so that*, *so . . . that*, and *where* is well illustrated throughout the Reader.

4. COMPOSITION

The pupil now receives his first regular lessons in continuous narrative. The Reader is made the basis of all instruction, so that full advantage may be taken both of the vocabulary and of the constructions employed. The use of the semicolon should be taught.

5. GRAMMAR

In this Reader a formal study of Grammar begins, but the exercises have been chosen so as not to present too many difficulties at the outset, and the treatment is as practical as possible.